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THE

WORKS OF HORACE,

WITH

ENGLISH NOTES,

CRITICAL AND EXPLANATORY,

BY

CHARLES ANTHON, LL.D.,

RAY-PROFESSOR OF THE GREEK AND LATIN LANGUAGES IN COLUMBIA COLLEGE, NEW-YORK, AND RECTOR OF THE GRAMMAR-SCHOOL.

A NEW EDITION,

WITH

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TO

MY OLD AND VALUED FRIEND,

JAMES CAMPBELL, ESQ.,

WHO, AMID THE GRAVER DUTIES OF A JUDICIAL STATION,

CAN STILL FIND LEISURE TO GRATIFY A PURE AND

CULTIVATED TASTE, BY REVIVING THE

STUDIES OF EARLIER YEARS.

PREFACE.

THE very favourable reception which the present work has enjoyed, both in Europe and our own country, has induced the editor to put it forth again in a neater and still more convenient form. The design, therefore, originally entertained, of republishing the larger Horace, is now abandoned, and the present volume is to supply its place for the time to come. The object of this abridgment is, as was stated on its first appearance, to supply the student with a text-book of convenient size, and one that may contain, at the same time, a commentary sufficiently ample for all his wants. The editor hopes, from the rapid sale of the previous editions, that this desirable result has been successfully accomplished; and he returns his thanks to those instructers, who have not allowed themselves to be trammelled by sectional feelings and prejudices, but have adopted his work in their respective institutions, although it does not emanate from what some are pleased to consider as the hearth of American scholarship.

It may seem strange to talk of sectional prejudices in matters of education and classical learning; yet the fact cannot be disguised, that they not only exist, but exercise also a very baneful influence among us; and we may well despair of seeing the scholarship of our common country attain to any degree of eminence, while these miserable prejudices are allowed to continue. The editor speaks thus plainly on this subject, as he himself has experienced, more, perhaps, than any other individual, the effects which such feelings are but too well calculated to produce. He has been charged with overloading the authors, whom he has from time to time edited, with cumbersome commentaries; he has been accused of making the path of classical learning too easy for the stu-

dent, and of imparting light where the individual should have been allowed to kindle his own torch and to find his own way. What made these charges the more amusing was, that while they were gravely uttered on this side of the Atlantic, the editor's labours were deemed worthy of being republished in three different quarters on the other side of the ocean. No complaint was made in Europe of heavy commentaries, of too much aid having been imparted to the young student, or of too much light having been thrown upon the meaning of the ancient authors; on the contrary, the editor's labours were praised for possessing the very qualities that were deemed objectionable by some of his own countrymen. It was thought that the classical student required a great deal of assistance in his earlier progress, a great deal of light in the first steps of his career; and, to crown all, the first London edition of the Horace was exhausted in less than three months, while an edition of Terence, now republishing in Boston, was got up by Dr. Hickie, "as nearly as possible," to use the language of his own preface, "on the plan of Anthon's Horace."

Now, one of two things: either the youth of Britain, the classical students in the land of Bentley and Porson, are very badly taught, and, therefore, want all the aid which copious commentaries can afford, while our own youth in this respect are so highly favoured as to need little, if any, assistance at all; or else they, who are intrusted abroad with the education of the young, are so liberal minded, and so far removed from all paltry prejudices, as even to receive a work from a foreign land, no matter where that land be situated, provided the work in question be found of any utility in the education of the young. The editor will not undertake to decide this very interesting point, but leaves it for the grave consideration of his countrymen, merely remarking, that the Sallust, Cicero, and Cæsar, which are edited on precisely the same plan with the Horace, have all been republished in England, and that too without any effort on his own part to bring about such a result.

Columbia College, March 15, 1839.

LIFE OF HORACE.

QUINTUS HORATIUS FLACCUS was born at Venusia, or Venusium, a city of Apulia, A. U. C. 689, B. C. 65. His father, a freedman and client of the *Gens Horatia*, was the proprietor of a small farm in the vicinity of that place, from which he afterwards removed to Rome, when his son had attained the age of nine or ten years, in order to afford him the benefit of a liberal education. While the parent was discharging, in this great city, the humble duties of an attendant on public sales, the son was receiving the instructions of the ablest preceptors, and enjoying in this respect the same advantages as if he had been descended from one of the oldest families of the capital. It is to this circumstance that the poet, in one of his productions, beautifully alludes; and it would be difficult to say, which of the two was entitled to higher praise, the father who could appropriate his scanty savings to so noble an end, or the son who could make mention of that father's care of his earlier years with such manly gratitude and candour. Orbilius Pupillus, an eminent grammarian of the day, was the first instructor of the young Horace, who read with him (though it would seem with no great relish) the most ancient poets of Rome. The

literature of Greece next claimed his attention; and it may well be imagined that the productions of the bard of Ionia, while they would be perused with a higher zest than the feebler efforts of a Livius or an Ennius, would also kindle in the bosom of the young scholar the first spark of that poetic talent, which was destined to prove the ornament and the admiration of his country. About the age of twenty-one, Horace was sent to Athens to complete his education. The Academy here numbered him among its pupils, and he had for his fellow-disciples the son of Cicero, Varus, and the young Messala. It would appear, however, from the confessions of his maturer years, that he entertained no very serious attachment to any system of philosophical speculation; and though all his writings breathe an Epicurean spirit, and he himself sometimes betrays a partiality to that school, still he rather seems disposed to ridicule the folly of all sects, than to become the strenuous advocate for any one of them. During the time that Horace was residing at Athens many and important changes had taken place at home. Caesar had been assassinated; Antony was seeking to erect on the ruins of the Dictator's power a still more formidable despotism; while Brutus and Cassius, the last hopes of the declining republic, were come to Athens in order to call to their standard the young Romans who were pursuing their studies in that celebrated city. Among the number of those, whom an attachment to the principles of freedom induced to join the republican party, was the future bard of Venusia. He continued nearly two years under the command of Brutus, accompanied him into Macedonia, and, after attaining there the rank of military tribune, served in that capacity in the fatal conflict of Philippi. Of his disgraceful flight on this memorable occasion the poet himself has left us an account. He acknowledges, in an ode imitated from Archilochus, that he threw away his buckler and saved himself by a precipitate retreat, a confession which some have regarded as the mere effusion of a sportive muse, while others have

dignified it with the appellation of history. The truth unquestionably lies between either extreme. There is no ground for the supposition that Horace abandoned the conflict before the rest of his party; nor would he as a Roman have acknowledged his rapid flight, had it not been inevitable and shared by his companions. An amnesty having been proclaimed to those who should surrender themselves, we find Horace embracing this opportunity of quitting the republican ranks and returning to his country. At home, however, fresh misfortunes awaited him. During the interval of his absence, his father had paid the debt of nature, his scanty inheritance was ruined or confiscated, and the political horizon seemed unpropitious to any hope which the young Venusian might have entertained of future advancement. Naturally indolent, and of a character strongly marked by a diffidence in his own abilities, it may well be imagined that Horace needed some excitement as powerful as this to call his latent energies into action. "Poverty," exclaims the bard, "drove me to write verses;" and poverty, we may add, proved the harbinger of his fame. Among the generous friends who fostered his rising talents, and whose approbation encouraged him to persevere in the cultivation of his poetic powers, were Virgil and Varus; by the former of whom he was recommended, at the age of twenty-seven, to the notice of Maecenas, and at a subsequent period by the latter. The account which the poet has left us of his first interview is extremely interesting. He appears before his future patron abashed and diffident. His previous history is told in a few words. The reply of Maecenas is equally brief, and nine months are suffered to elapse before any farther notice is taken by him of the candidate for his favour. When this period of probation is at an end, during which the poet has degraded his muse by no offering of servile adulation, he is unexpectedly summoned into the presence of Maecenas, and soon finds himself in the number of his domestic and most intimate friends. Indeed friendship, in the ordinary acceptation

of the term, seems too cold and formal a word to denote that warm tone of almost fraternal feeling which subsisted between the bard and his generous patron. That the poetical abilities of Horace contributed largely towards cementing an union so honourable to both cannot be denied. And yet it is equally apparent, that even if those abilities had not been what they were, still his pleasing manners, his sterling sense, his refined and elegant wit, but, above all, his deep and accurate knowledge of human nature, would of themselves have secured to Horace the confidence and affection of his friend. After this auspicious change in his fortunes, the horizon of the poet, like the glassy surface of his own Bandusian fountain, was all serenity and peace. A romantic villa at Tibur, on the banks of the Anio, and a secluded farm in the eastern extremity of the country of the Sabines, were among the favours received at the hands of Maecenas: but the most important benefit of all was the friendship and patronage of his imperial master. Amid all this prosperity, however, the mind of the poet appears never to have deviated from its accustomed equanimity. With the means of possessing an ample fortune fully within his reach, with Augustus himself for his protector and Maecenas for his friend, too much cannot be said in praise of the man who could prefer his humble abode on the Esquiline, the summer air of Praeneste, his villa at Tibur, or his Sabine farm to all the splendours of affluence; and who, in writing to his friend Licinius, could so beautifully allude to his own unerring rules of action, which had proved to him the surest guides to a happy and contented life. Perhaps too, the situation of his country may have operated in repressing any ambitious feelings in the poet's breast. Horace had seen too much of the instability of fortune ever to cherish the desire of again appearing among her votaries; and whatever we may think of the courtly flattery which he so freely lavished on his powerful master, still his writings but too plainly show that better feelings were not wholly extinguished, that at times he could recall

to remembrance the lost freedom of his country, and think and speak like a Roman. That he could decline offers made him by the monarch, which, if accepted, would have placed him in situations of power and emolument, is evident even from a single instance recorded by his biographer. The emperor wished him for his private amanuensis, and wrote to Maecenas in relation to him. The offer was declined, on the plea of enfeebled health, yet without producing any diminution of his accustomed friendship on the part of Augustus.

In person Horace was below the ordinary size, and inclining to corpulence. From his own account, however, he would seem to have been abstemious in his diet, and to have divided the greater part of the day between reading and writing, the bath and the tennis-court. He was subject to a defluxion of the eyes, as was Virgil to a complaint of asthma; and Augustus used to rally the two poets by saying, that he sat "between sighs and tears."

His friend Maecenas died in the beginning of November, A. U. C. 746, B. C. 8, and in his last will recommended the poet to the protection of Augustus; but Horace survived him only a few weeks; and so short indeed was the interval which elasped between the death of Maecenas and that of the bard, and so strongly expressed had been the determination of the latter not to be left behind by his best of patrons and friends, that many have not hesitated to regard the death of Horace as having been hastened by his own voluntary act. He died at the age of fifty-seven, and his remains were deposited on the Esquiline Hill, near the tomb of Maecenas.

The works of Horace consist of four Books of Odes, a Book of Epodes, two Books of Satires, and two of Epistles. One of the Epistles, that addressed to the Pisos, is commonly known by the title "*De Arte Poetica*," "On the Art of Poetry." The character of the poet and his productions is thus given by a modern writer, himself a votary of the Mu-

ses. "The writings of Horace have an air of frankness and openness about them; a manly simplicity, and a contempt of affectation or the little pride of a vain and mean concealment, which at once take hold on our confidence. We can believe the account which he gives of his own character, without scruple or suspicion. That he was fond of pleasure is confessed; but, generally speaking, he was moderate and temperate in his pleasures; and his convivial hours seem to have been far more mental, and more enlightened by social wit and wisdom, than are those of the common herd of Epicurean poets. Of his amorous propensities, with the contamination of his times clinging about them, we may, out of respect to his good qualities, be silent. For let it never be forgotten, that Horace forms an honourable exception to the class of voluptuaries, and that he has left us much that is praise-worthy and valuable to redeem his errors."

"Horace, of all the writers of antiquity, most abounds with that practical good sense, and familiar observation of life and manners which render an author, in a more emphatic sense, the reader's companion. Good sense, in fact, seems the most distinguished feature of his Satires; for his wit seems to me rather forced; and it is their tone of sound understanding, added to their easy, conversational air, and a certain turn for fine raillery, that forms the secret by which they please. His metre is even studiously careless: he expressly disclaims the fabrication of polished verse, and speaks of his 'Pedestrian Muse.' Swift is a far better copyist of his manner than Pope, who should have imitated Juvenal. But the lyric poetry of Horace displays an entire command of all the graces and powers of metre. Elegance and justness of thought, and felicity of expression, rather than sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment and imagery In variety and versatility his lyric genius is unrivalled by that of any poet with whom we are acquainted;

and there are no marks of inequality, or of inferiority to himself. Whether his Odes be of the moral and philosophical kind; the heroic, the descriptive, or the amatory, the light and the joyous: each separate species would seem to be his peculiar province. His epistles evince a knowledge of the weaknesses of the human heart, which would do honour to a professed philosopher. What Quintilian, and the moderns after him, call the "Art of Poetry," seems to have been only the third epistle of the second book, addressed to the Pisos. The style and manner differ in no respect from the former epistles. The observations are equally desultory, and we meet with the same strokes of satirical humour; which appear unsuitable to a didactic piece. Dr. Hurd, indeed, has discovered the utmost order and connexion in this epistle, which he supposes to contain a complete system of rules for dramatic composition. But Hurd was a pupil of Warburton; and, together with much of his ingenuity, had imbibed also much of the paradox of his master. His commentary, however, is extremely interesting."*

* *Elton's Specimens of the Classic Poets, Vol. 2. p. 175.*

METRES OF HORACE.

1. DACTYLIC HEXAMETER.

Laŭdā|būnt ălĭ|ī clā|rām Rhŏdŏn | aŭt Mĭtў|lĕnĕn.

The structure of this species of verse is sufficiently well known; it consists of six feet, the fifth of which is a dactyl, and the sixth a spondee, while each of the other four feet may be either a dactyl or spondee. Sometimes, however, in a solemn, majestic, or mournful description, or in expressing astonishment, consternation, vastness of size, &c. a spondee is admitted in the fifth foot, and the line is then denominated Spondaic.

The hexameters of Horace, in his Satires and Epistles, are written in so negligent a manner as to lead to the opinion, that this style of composition was purposely adopted by him to suit the nature of his subject. Whether this opinion be correct or not must be considered elsewhere. It will only be requisite here to state, that the peculiar character of his hexameter versification will render it unnecessary for us to say any thing respecting the doctrine of the caesural pause in this species of verse, which is better explained with reference to the rhythm and cadence of Virgil.

2. Dactylic Tetrameter *a posteriore*.[1]

The Tetrameter *a posteriore*, or Spondaic tetrameter, consists of the *last* four feet of an hexameter; as,

Cērtŭs ĕ|nīm prō|mīsĭt Ă|pōllō.

Sometimes, as in the hexameter, a spondee occupies the last place but one, in which case the preceding foot ought to be a dactyl, or the line will be too heavy; as,

Mēnsō|rēm cŏhĭ|bēnt Ăr|chȳtā.

3. Dactylic Trimeter Catalectic.

The Trimeter catalectic is a line consisting of the first five half-feet of an hexameter, or two feet and a half; as,

Ărbŏrĭ|būsquĕ cŏ|mae.

Horace uniformly observes this construction, viz. two dactyls and a semi-foot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the second place; but the spondee injures the harmony of the verse.

4. Adonic.[2]

The Adonic, or Dactylic Dimeter, consists of two feet, a dactyl and spondee; as,

---

(1) The expression *a posteriore* refers to the verse being considered as taken from the *latter* part of an hexameter line (*a posteriore parte versus hexametri*), and is consequently opposed to the dactylic tetrameter *a priore*. This last is taken from the *first* part (*a priore parte*) of an hexameter, and must always have the last foot a dactyl.

(2) This verse derives its name from the circumstance of its being used by the Greeks in the music which accompanied the celebration of the festival of Adonis: that part probably which represented the restoration of Adonis to life.

Rusti Apollo.

Sappho is said to have written entire poems in this measure, now lost. Boëthius has a piece of thirty-one Adonic lines (*lib.* 1. *metr.* 7.), of which the following are a specimen.

Nubibus atris
Condita nullum
Fundere possunt
Sidera lumen.
Si mare volvens
Turbidus auster
Misceat aestum, &c.

The measure, however, is too short to be pleasing, unless accompanied by one of a different kind. Hence an Adonic is used in concluding the Sapphic stanza. (No. 10.) In tragic choruses, it is arbitrarily added to any number of Sapphics, without regard to uniformity. (*Vid. Senec. Oedip., act* 1. *Troades, act* 4. *Herc. Fur., act* 3. *Thyest., act* 3.)

5. Iambic Trimeter.

Iambic verses take their name from the Iambus,[1] which, in pure Iambics, was the only foot admitted. They are scanned by measures of two feet; and it was usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis (*arsis*) on its final syllable.

The Iambic Trimeter (called likewise *Senarius*, from its containing six feet,) consists of three measures (*metra*). The feet which compose it, six in number, are properly all iambi; in which case, as above stated, the line is called a

(1) The term Iambus (Ἴαμβος) is derived, according to some etymologists, from ἰάπτω, "to injure," or "attack," on account of its having been originally used in satirical composition. Lennep makes it the same with ἰαβός, and deduces this last from ἴδω; the same as ἴω, "to throw at."

pure iambic. The caesural pause most commonly occurs at the penthemimeris; that is, after two feet and a half; as,

Phăsē|lŭs ĭl||lĕ quĕm | vĭdē||tĭs hŏs|pĭtēs. ||

The metres here end respectively where the double lines are marked, and the caesural pause takes place at the middle of the third foot, after the word *ille.*

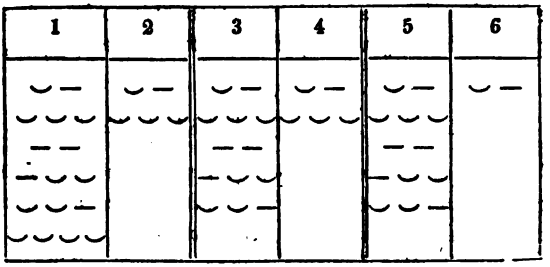
The pure Iambic, however, was rarely used. This seems to have been owing partly to the very great difficulty of producing any considerable number of good verses, and partly to the wish of giving to the verse a greater degree of weight and dignity. In consequence of this, the spondee was allowed to take the place of the iambus in the first, third, and fifth feet.[1] The admission of the spondee paved the way for other innovations. Thus, the double time of one long syllable was divided into two single times, or two short syllables. Hence, for the iambus, of three times, was substituted a tribrach, in every station except the sixth, because there the final syllable being lengthened by the longer pause at the termination of the line, a tribrach would, in fact, be equal to an anapaest, containing four times instead of three. For the spondee, of four times, was substituted a dactyl or an anapaest, and sometimes, in the first station, a proceleusmaticus.

The scale of the mixed Iambic Trimeter is therefore as follows,[2]

---

(1) The reason why the Iambus was retained in the *even* places, that is, the second, fourth, and sixth, appears to have been this: that by placing the spondee first, and making the iambus to follow, greater emphasis was given to the concluding syllable of each measure, on which the *ictus* and pause took place, than would have been the case had two long syllables stood together. *Vid. Carey's Latin Prosody,* p. 259, *ed.* 1819,—where other particulars will be found relative to the Trimeter Iambic measure as used by the Latin writers of Tragedy, Comedy, and Fable.

(2) The scale of the *Greek* Trimeter Iambic must not be confounded



As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

Epod. Line.

1. 27. *Pĕcŭs|vĕ Călă||brīs ān|tĕ sī||dūs fĕr|vĭdŭm.*
2. 23. *Lĭbĕt | jăcĕ||rĕ, mŏdŏ | sŭb ān||tīqua ī|lĭcĕ.*
   33. *Aūt ămĭ|tĕ lĕ||vī rā|ră tĕn||dīt rĕ|tĭă.*
   Aūt ā|mĭtĕ lĕ||vī rā|ră tĕn||dīt rĕ|tĭă. } [1]
   35. *Păvĭdŭm|vĕ lĕpŏ||rem, ĕt ād|vĕnām || lăquĕō | grŭĕm*
   39. *Quŏd sī | pŭdī||că mŭlĭ|ĕr ĭn || pārtĕm | jŭvĕt.*
   57. *Aūt hĕr|bă lăpă||thĭ prā|ta ămān|tĭs, ĕt | grăvī.*
   61. *Hās ĭn|tĕr ĕpŭ||lās, ŭt | jŭvāt || pāstās | ŏvĕs.*
   65. *Pŏsĭtōs|quĕ vĕr|nās, dū|lĭs ĕx||āmĕn | dŏmŭs.*
   67. *Haec ŭbĭ | lŏcū||tŭs foe|nĕrā||tŏr Āl|phĭŭs.*
3. 17. *Nĕc mŭ|nŭs hŭmĕ||rīs ĕf|fĭcā||cĭs Hĕr|cŭlĭs.*

---

with this. Porson (*Praef. ad Hec.* 6.) has denied the admissibility of the anapaest into the *third* or *fifth* place of the *Greek* Tragic trimeter, except in the case of Proper Names with the anapaest contained in the same word. In *Latin* tragedy, however, it obtained admission into both stations, though more rarely into the third. In the fifth station, the Roman tragedians not only admitted, but seemed to have a strong inclination for, this foot. *Vid. Carey's Latin Prosody*, p. 256, *ed.* 1819.

(1) The quantity of the *a* in *amite* depends on that of the *e* in *levi*. If we read *lĕvi*, it is *ămite*, but if *lēvi*, *āmitę*. This results from the principles of the Trimeter Iambic scale. We cannot say *ămite lēvi*, without admitting an anapaest into the second place, which would violate the measure; neither can we read *ămite lĕvi*, without admitting a pyrrhich into the second place, which is unheard of.

Epod. Line.

5. 15, *Cānĭdĭ|ă brĕvĭ||bŭs īm|plĭcā||tă vĭ|pĕrīs.*
25. *Ăt ēx|pĕdĭ||tă Săgă|nă, pēr || tōtām | dŏmām.*
49. *Quīd dīx|ĭt? aūt || quīd tăcŭ|ĭt? Ō || rēbūs | mĕīs*
79. *Prĭūs|quĕ coē||lūm sī|dĕt īn||fĕrĭūs | mărī.*
85. *Sēd dŭbĭ|ŭs, ūn||dĕ rūm|pĕrēt || sĭlēn|tĭūm.*
91. *Quīn, ŭbĭ | pĕrī||rĕ jūs|sŭs ēx||spīrā|vĕrō.*
7. 1. *Quō, quō | scĕlēs||tī rŭĭ|tĭs? aūt || cūr dēx|tĕrīs.*
9. 17. *Ăd hōc | frĕmēn||tēs vēr|tĕrūnt || bīs mīl|le ĕquōs.*
10. 7. *Īnsūr||găt Ăquĭ|lō, quān|tŭs āl||tīs mōn|tĭbŭs.*
19. *Ĭŏnĭ|ŭs ū||dō quūm | rĕmū||gĭēns | sĭnūs.*[1]
11. 23. *Nūnc, glō|rĭān||tīs quām|lĭbēt || mŭlĭēr|cŭlām.*
27. *Sĕd ălĭ|ŭs ār||dŏr aūt | pŭēl||lae cān|dĭdae.*
17. 6. *Cānĭdĭ|ă, pār||cĕ vō|cĭbūs || tāndēm | săcrīs.*
12. *Ălĭtĭ|bŭs āt||quĕ cănĭ|bŭs hŏmĭ||cīdam Hĕc|tŏrēm.*
42. *Īnfā|mĭs Hĕlĕ||nae Cās|tŏr ōf||fēnsūs | vĭcē.*
63. *Īngrā|tă mĭsĕ||rō vī|tă dū||cēnda ēst, | ĭn hōc*
65. *Ōptāt | quĭē||tēm Pĕlŏ|pĭs īn||fīdī | pătēr.*
74. *Vēctā|bŏr hŭmĕ||rīs tūnc | ĕgo ĭnĭ||mīcīs | ĕquēs.*
78. *Dērĭpĕ|rĕ Lū||nām vō|cĭbūs || pōssīm | mĕīs.*

6. Iambic Trimeter Catalectic.

This is the common Trimeter (No. 5.) wanting the final syllable.. It consists of five feet, properly all iambi, followed by a catalectic syllable: as,

Vŏcā|tŭs āt||quĕ nōn | mŏrā||tŭs au|dit.

Like the common Trimeter, however, it admits the spondee into the first and third places; but not into the fifth, which would render the verse too heavy and prosaic.

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(1) *Iŏnius*, from the Greek Ἰόνιος. Hence the remark of Maltby (*Morell. Lex. Graec. Pros. ad. voc.*) Ἰώνιος *apud poetas mihi nondum occurrit; nam ad* Pind. Nem. 4. 87. *recte dedit Heynius* Ἰόνιον *non metro solum jubente, verum etiam hac Dammii regula.* "*Si de* gente *Graeca sermo est, semper hoc nomen scribi, per* ω: *sed si de* mari *Ionio, semper per* ο μικρόν."

Trăhūnt|quĕ sĭc||cās mă|chĭnae || cărī|nas.
Nŏnnūl|lă quĕr||cŭ sūnt|căvă||ta ĕt ūl|mo.

Terentianus Maurus, without any good reason, prefers scanning it as follows:

Trăhūnt|quĕ sĭc|cās || măchĭ|nae că|rīnăs.

This species of verse is likewise called Archilochian, from the poet Archilochus.

7. Iambic Dimeter.

The Iambic Dimeter consists of two measures, or four feet, properly all iambi; as,

Pĕrūn|xĭt hŏc || ĭă|sŏnĕm.

It admits, however, the same variations as the trimeter, though Horace much more frequently employs a spondee than any other foot in the third place. The scale of this measure is as follows:

1	2	3	4
⏑ –	⏑ –	⏑ –	⏑ –
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
– –		– –	
– ⏑ ⏑		– ⏑ ⏑	
⏑ ⏑ –		⏑ ⏑ –	

This species of verse is also called Archilochian dimeter. The following lines from the Epodes will illustrate the scale.

Epod. 2. line 62. *Vĭdē|rĕ prŏpĕ||rāntēs|dŏmūm.*
3. — 8. *Cānĭdĭ|ă trāc||tāvīt | dăpēs.*
5. — 48. *Cānĭdĭ|ă rŏ||dēns pŏl|lĭcĕm.*

8. Iambic Dimeter Hypermeter.

This measure, also called Archilochian, is the Iambic Dimeter (No. 7.) with an additional syllable at the end; as,

Rĕdĕ|gĭt ăd || vĕrōs | tĭmō||rēs.

Horace frequently uses this species of verse in conjunction with the Alcaic, and always has the third foot a spondee: for the line, which in the common editions runs thus,

Dīsjĕc|tă nōn || lĕvī | rŭī||nā,

is more correctly read with *lĕni* in place of *lĕvi*.

9. Acephalous Iambic Dimeter.

This is the Iambic Dimeter (No. 7.) wanting the first syllable: as,

Nōn | ĕbŭr || nĕque aū|rĕūm.

It may, however, be also regarded as a Trochaic Dimeter Catalectic, and scanned as follows:

Nōn ĕ|bŭr nĕ||que aūrĕ|ūm;

though, if we follow the authority of Terentianus (*De Metr.* 738), we must consider the first appellation as the more correct one of the two, since he expressly calls it by this name.

10. Sapphic.

This verse takes its name from the poetess Sappho, who invented it, and consists of five feet, viz. a trochee, a spondee, a dactyl, and two more trochees; as,

Dēflŭ|ĭt sāx|ĭs ăgĭ|tātŭs | hūmŏr.

But in the Greek stanza, Sappho sometimes makes the

second foot a trochee, in which she is imitated by Catullus; as,

Παῖ Δι|ὸς δῦ|λοπλόκε, λίσσομαί σε.
Pauca | nūntĭ|ate meae puellae.

Horace, however, uniformly has the spondee in the second place, which renders the verse much more melodious and flowing. The Sapphic stanza, both in Greek and Latin, is composed of three Sapphics and one Adonic. (No. 4.) As the Adonic sometimes was irregularly subjoined to any indefinite number of Sapphics (*vid.* Remarks on Adonic verse), so, on other occasions, the Sapphics were continued in uninterrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boëthius, lib.* 2. *metr.* 6.—*Seneca, Troades, act* 4.

The most pleasing verses, are those in which the caesural pause occurs at the fifth half-foot; as,

intĕ|gĕr vī|tae || scĕlĕ|rīsquĕ | pūrŭs
Nōn ĕ|gĕt Maŭ|rī || jăcŭ|līs nĕc | ārcŭ
Nĕc vĕ|nēnā|tīs || grăvi|dā săl|gīttĭs
Fŭscĕ phă|rĕtrā.

The following lines, on the contrary, in which the pause falls differently, are far less melodious.

Qui sedens adversus, || identidem te.
Quindecim Diana || preces virorum.
Liberum munivit iter || daturus.
Haec Jovem sentire, || Deosque cunctos.

With regard to the caesura of the foot, it is worth noticing, that in the Greek Sapphics there is no necessity for any conjunction of the component feet by caesura, but every foot may be terminated by an entire word. This freedom forms the characteristic feature of the Greek Sapphic, and is what chiefly distinguishes it from the Latin Sapphic, as exhibited by Horace.

In Sapphics, the division of a word between two lines frequently occurs; and, what is remarkable, not compound but simple words, separately void of all meaning; as,

Labitur ripa, Jove non probante, uxorius amnis.

This circumstance, together with the fact of such a division taking place only between the third Sapphic and the concluding Adonic,[1] has induced an eminent prosodian (Dr. Carey) to entertain the opinion, that neither Sappho nor Catullus, nor Horace, ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics and one of seven feet (including the Adonic); the fifth foot of the long verse being indiscriminately either a spondee or a trochee.

11. Choriambic Pentameter.

The Choriambic Pentameter consists of a spondee, three choriambi, and an iambus: as,

Tū nē | quaesĭĕrīs, | scīrĕ nĕfās, | quĕm mĭhĭ, quĕm | tĭbī.

12. Altered Choriambic Tetrameter.

The *proper* Choriambic Tetrameter consists of three choriambi and a bacchius (i. e. an iambus and a long syllable); as,

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(1) The divisions which take place between the other lines of the Sapphic stanza, when they are not common cases of Synapheia, (as in Horace, *Carm.* 2. 218.) will be found to regard *compound* words only, and not *simple* ones. The ode of Horace (4. 2.) which begins

Pindarum quisquis studet aemulari
Iule ——

furnishes no exception to this remark. A Synaeresis operates in *Iule*, which must be read as if written *Yule*.

Jānĕ pătēr, | Jānĕ tŭēns, | dīvĕ bĭcēps, | bĭfōrmis.
(Sept. Serenus.)

Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus, in the first measure, viz.

Tē dĕōs ō|rō Sўbărīn | cūr prŏpĕrēs | ămāndō.

The Choriambic Tetrameter, in its original state, was called Phalaecian, from the poet Phalaecius, who used it in some of his compositions.

13. Asclepiadic Choriambic Tetrameter.

This verse, so called from the poet Asclepiădes, consists of a spondee, two choriambi, and an iambus; as,

Maecē|nās ătăvis || ēdĭtĕ rē|gĭbŭs.

The caesural pause takes place at the end of the first choriambus; on which account some are accustomed to scan the line as a Dactylic Pentameter Catalectic; as,

Maecē|nās ătă|vis || ēdĭtĕ | rēgĭbŭs.

But this mode of scanning the verse is condemned by Terentianus. Horace uniformly adheres to the arrangement given above. Other poets, however, sometimes, though very rarely, make the first foot a dactyl.

14. Choriambic Trimeter, or Glyconic.

The Glyconic verse (so called from the poet Glyco) consists of a spondee, a choriambus, and an iambus; as,

Sīc tē || dīvă, pŏtēns | Cўprī.

But the first foot was sometimes varied to an iambus or a trochee; as,

Bŏnīs || *crede fuga|cibus.* (Boëthius.)
Vītīs || *implicat ar|bores.* (Catullus.)

Horace, however, who makes frequent use of this measure, invariably uses the spondee in the first place. As the pause in this species of verse always occurs after the first foot, a Glyconic may hence be easily scanned as a Dactylic Trimeter, provided a spondee occupy the first place in the line; as,

Sīc tē | dīvă, pŏ|tēns Cўprī.

15. CHORIAMBIC TRIMETER CATALECTIC, OR PHERECRATIC.

The Pherecratic verse, (so called from the poet Pherecrătes,) is the Glyconic (No. 14.) deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable; as,

Grātō | Pўrrhă sŭb ān|trō.

Horace uniformly adheres to this arrangement, and hence in him it may be scanned as a Dactylic Trimeter:

Grātō | Pўrrhă sŭb | āntrō.

Other poets, however, make the first foot sometimes a trochee or an anapaest, rarely an iambus.

16. CHORIAMBIC DIMETER.

The Choriambic Dimeter consists of a choriambus and a bacchius; as,

Lўdĭă, dīc, | pĕr ōmnēs.

This measure is also called, in Greek poetry, Aristophanic.

17. Ionic *a minore.*

Ionic verses are of two kinds, the Ionic *a majore*, and the Ionic *a minore*, called likewise *Ionicus Major* and *Ionicus Minor*, and so denominated from the feet or measures of which they are respectively composed.

The Ionic *a minore* is composed entirely of the foot or measure of that name, and which consists of a pyrrhic and a spondee, as *dŏcŭissēnt*. It is not restricted to any particular number of feet or measures, but may be extended to any length, provided only, that, with due attention to Synapheia, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close.

Horace has used this measure but once (*Carm.* 3. 12.), and great difference of opinion exists as to the true mode of arranging the ode in which it occurs. If we follow, however, the authority of the ancient grammarians, and particularly of Terentianus Maurus, it will appear that the true division is into strophes; and consequently that Cuningam (*Animadv. in Horat. Bentl. p.* 315) is wrong in supposing that the ode in question was intended to run on in one continued train of independent tetrameters. Cuningam's ostensible reason for this arrangement is, that Martianus Capella (*De Nupt. Philol. lib.* 4. *cap. ult.*) has composed an Ionic poem divided into tetrameters: the true cause would appear to be his opposition to Bentley. This latter critic has distributed the ode into four strophes, each consisting of ten feet; or, in other words, of two tetrameters followed by a dimeter. The strict arrangement, he remarks, would be into *four lines* merely, containing each ten feet; but the size of the modern page prevents this, of course, from being done. The scanning of the ode, therefore, according to the division adopted by Bentley, will be as follows:

Misĕrārum est | nĕque āmōrī | dărĕ lūdŭm, | nĕquĕ dūlcī
Mala vino | lavere, aut ex|animari, | metuentes
Pătrŭae vĕr|bĕrā lĭnguae.

The arrangement, in other editions, is as follows:

Misĕrārum est | nĕque āmōrī | dărĕ lūdŭm,
Neque dulci | mala vino | lavere, aut ex-
-ănĭmārī | mĕtŭēntēs | pătrŭae vĕr|bĕrā lĭnguae.

Others again have the following scheme:

Miserarum est | neque amori | dare ludum,
Neque dulci | mala vino | lavere, aut ex-
-animari | metuentes | patruae
Vĕrbĕrā | linguae, &c.

Both of these, however, are justly condemned by Bentley.

18. Greater Alcaic.

This metre, so called from the poet Alcaeus, consists of two feet, properly both iambi, and a long catalectic syllable, followed by a choriambus and an iambus; the caesural pause always falling after the catalectic syllable; as,

Vidēs | ŭt āl|tā || stĕt nĭvĕ cān|dĭdŭm.

But the first foot of the iambic portion is alterable of course to a spondee, and Horace much more frequently has a spondee than an iambus in this place; as,

ō mā|trĕ pūl|chrā || fĭlĭă pūl|chrĭōr.

The Alcaic verse is sometimes scanned with two dactyls in the latter member; as,

Vidēs | ŭt āl|tā || stĕt nĭvĕ | cāndĭdŭm.

19. Archilochian Heptameter.

This species of verse consists of two members, the first a Dactylic Tetrameter *a priore* (vid. No. 2. *in notis.*), and the latter a Trochaic Dimeter Brachycatalectic: that is, the first portion of the line contains four feet from the beginning of a Dactylic Hexameter, the fourth being always a dactyl; and the latter portion consists of three trochees; as,

Sŏlvĭtŭr | ācrĭs hў|ĕms grā|tā vĭcĕ || vĕrĭs | ĕt Fă|vōnĭ.

20. Minor Alcaic.

This metre consists of two dactyls followed by two trochees; as,

Lĕvĭă | pērsŏnŭ|ĕrĕ | săxă.

21. Dactylico-Iambic.

This measure occurs in the 2d, 4th, and other even lines of the 11th Epode of Horace, as it is arranged in this edition. The first part of the verse is a Dactylic Trimeter Catalectic (No. 3.), the latter part is an Iambic Dimeter (No. 7.); as,

Scrībĕrĕ | vērsĭcŭ|lōs || ămō|rĕ pēr|cŭlsŭm | grăvī.

One peculiarity attendant on this metre will need explanation. In consequence of the union of two different kinds of verse into one line, a license is allowed the poet with regard to the final syllable of the first verse, both in lengthening short syllables, and preserving vowels from elision; as,

Epod. 11. line 6. *Inachia* furerē, *silvis*, &c.
— 10. *Arguit, et* laterē *petitus*, &c.
— 26. *Libera consiliā, nec*, &c.
— 14. *Fervidiore* mero *arcana*, &c.
— 24. *Vincere* mollitia, *amor*, &c.

Hence, lines thus composed of independent metres are called *ἀσυναρτήτοι*, or *inconnexi*, on account of this medial license. Archilochus, according, to Hephæstion, was the first who employed them. (*Bentley, ad Epod.* 11.) Many editions, however, prefer the simpler though less correct division into distinct measures; as,

Scrībĕrĕ | vērsĭcŭ|lōs
Āmō|rĕ pēr||cūlsŭm | grăvī.

22. IAMBICO-DACTYLIC.

This measure occurs in the 2d, 4th, and other even lines of the 13th Epode of Horace, as it is arranged in this edition. The first part of the verse is an Iambic Dimeter (No. 7), the latter part is a Dactylic Trimeter Catalectic (No. 3). It is therefore directly the reverse of the preceding.

Occā|sĭō|nēm dĕ | dĭē: || dūmquĕ vĭ|rēnt gĕnŭ|ă.

The license mentioned in the preceding measure, takes place also in this; as,

Epod. 13. line 8. *Reducet in sedem* vicĕ. *Nunc*, &c.
— 10. *Levare diris* pectorā *sollicitudinibus.*
— 14. *Findunt Scamandri* flumĭnă, *lubricus*, &c.

These lines are also, like those mentioned in the preceding section, called *ἀσυναρτήτοι*, or, *inconnexi*. Many editions prefer the following arrangement, which has simplicity in its favour, but not strict accuracy:

Occā|sĭō||nēm dĕ | dĭē:
Dūmquĕ vĭ|rēnt gĕnŭ|ă.

METRICAL INDEX

TO THE

LYRIC COMPOSITIONS OF HORACE.*

Æli, Vetusto,	18, 18, 8, 20.
Æquam memento,	18, 18, 8, 20.
Albi, ne doleas,	13, 13, 13, 14.
Altera jam teritur,	1, 5.
Angustam, amice,	18, 18, 8, 20.
At, O Deorum,	5, 7.
Audivere, Lyce,	13, 13, 15, 14.
Bacchum in remotis,	18, 18, 8, 20.
Beatus ille,	5, 7.
Coelo supinas,	18, 18, 8, 20.
Coelo tonantem,	18, 18, 8, 20.
Cum, tu, Lydia,	14, 13.
Cur me querelis,	18, 18, 8, 20
Delicta majorum,	18, 18, 8, 20.
Descende coelo,	18, 18, 8, 20.
Dianam, tenerae,	13, 13, 15, 14.
Diffugere nives,	1, 3.
Dive, quem proles,	10, 10, 10, 4
Divis orte bonis,	13, 13, 13, 14
Donarem pateras,	13.

* The numbers refer to the several metres, as they have just been explained. Thus, in the ode beginning with the words *Æli, Vetusto*, the first and second lines of each stanza are *Greater Alcaics* (No. 18), the third line is an *Iambic Dimeter* (No. 8), and the last line a *Minor Alcaic* (No. 20), and so of the rest.

Donec gratus eram tibi, - - - - 14, 13.
Eheu! fugaces, - - - - - 18, 18, 8, 20.
Est mihi nonum, - - - - - 10, 10, 10, 4.
Et thure et fidibus, - - - - - 14, 13.
Exegi monimentum, - - - - 14.
Extremum Tanain, - - - - 13, 13, 13, 14.
Faune, Nympharum, - - - - 10, 10, 10, 4.
Festo quid potius die, - - - - 14, 13.
Herculis ritu, - - - - - - 10, 10, 10, 4.
Horrida tempestas, - - - - - 1, 22.
Ibis Liburnis, - - - - - - 5, 7.
Icci, beatis, - - - - - - 18, 18, 8, 20.
Ille et nefasto, - - - - - 18, 18, 8, 20.
Impios parrae, - - - - - 10, 10, 10, 4.
Inclusam Danaën, - - - - - 13, 13, 13, 14.
Intactis opulentior, - - - - - 14, 13.
Integer vitae, - - - - - - 10, 10, 10, 4
Intermissa, Venus, - - - - - 14, 13.
Jam jam efficaci, - - - - - 5.
Jam pauca aratro, - - - - - 18, 18, 8, 20.
Jam satis terris, - - - - - 10, 10, 10, 4.
Jam veris comites, - - - - - 13, 13, 13, 14.
Justum et tenacem, - - - - - 18, 18, 8, 20.
Laudabunt alii, - - - - - 1, 2.
Lupis et agnis, - - - - - 5, 7.
Lydia, dic, per omnes, - - - - 16, 12.
Maecenas atavis, - - - - - 13.
Mala soluta, - - - - - - 5, 7.
Martiis coelebs, - - - - - 10, 10, 10, 4
Mater saeva Cupidinum, - - - - 14, 13.
Mercuri, facunde, - - - - - 10, 10, 10, 4.
Mercuri, nam te, - - - - - 10, 10, 10, 4.
Miserarum est, - - - - - 17.
Mollis inertia, - - - - - 1, 7.
Montium custos, - - - - - 10, 10, 10, 4.
Motam ex Metello, - - - - - 18, 18, 8, 20.

Musis amicus, - - - - - 18, 18, 8, 20.
Natis in usum, - - - - - 18, 18, 8, 20.
Ne forte credas, - - - - - 18, 18, 8, 20.
Ne sit ancillae, - - - - - 10, 10, 10, 4,
Nolis longa ferae, - - - - - 13, 13, 13, 14.
Nondum subacta, - - - - - 18, 18, 8, 20.
Non ebur, neque, - - - - - 9, 6.
Non semper imbres, - - - - - 18, 18, 8, 20.
Non usitata, - - - - - - 18, 18, 8, 20.
Non vides quanto, - - - - - 10, 10, 10, 4.
Nox erat, - - - - - - 1, 7.
Nullam, Vare, - - - - - 11.
Nullus argento, - - - - - 10, 10, 10, 4.
Nunc est bibendum, - - - - - 18, 18, 8, 20.
O crudelis adhuc, - - - - - 11.
O Diva, gratum, - - - - - 18, 18, 8, 20.
O fons Bandusiae, - - - - - 13, 13, 15, 14.
O matre pulchra, - - - - - 18, 18, 8, 20.
O nata mecum, - - - - - 18, 18, 8, 20.
O navis, referunt, - - - - - 13, 13, 15, 14.
O saepe mecum, - - - - - 18, 18, 8, 20.
O Venus, regina, - - - - - 10, 10, 10, 4
Odi profanum, - - - - - 18, 18, 8, 20.
Otium Divos, - - - - - - 10, 10, 10, 4.
Parcius junctas, - - - - - 10, 10, 10, 4.
Parcus Deorum, - - - - - 18, 18, 8, 20.
Parentis olim, - - - - - 5, 7.
Pastor quum traheta - - - - 13, 13, 13, 14.
Persicos odi, - - - - - - 10, 10, 10, 4.
Pecti, nihil me, - - - - - 5, 21.
Phoebe, sylvarumque, - - - - 10, 10, 10, 4.
Phoebus volentem, - - - - - 18, 18, 8, 20.
Pindarum quisquis, - - - - - 10, 10, 10, 4.
Poscimur: si quid, - - - - - 10, 10, 10, 4.
Quae cura patrum, - - - - - 18, 18, 8, 20.
Qualem ministrum, - - - - - 18, 18, 8, 20.

Quando repostum, - - - - - 5, 7.
Quantum distet, - - - - - 14, 13.
Quem tu, Melpomene, - - - - 14, 13.
Quem virum, - - - - - - 10, 10, 10, 4.
Quid bellicosus, - - - - - 18, 18, 8, 20.
Quid dedicatum, - - - - - 18, 18, 8, 20.
Quid flès, Asterie, - - - - - 13, 13, 15, 14.
Quid immerentes, - - - - - 5, 7.
Quid obseratis, - - - - - 5.
Quid tibi vis, - - - - - - 1, 2.
Quis desiderio, - - - - - 13, 13, 13, 14.
Quis multa gracilis, - - - - 13, 13, 15, 14.
Quo, me, Bacche, - - - - - 14, 13.
Quo, quo, scelesti, - - - - - 5, 7.
Rectius vives, - - - - - 10, 10, 10, 4.
Rogare longo, - - - - - 5, 7.
Scriberis Vario, - - - - - 13, 13, 13, 14.
Septimi Gades, - - - - - 10, 10, 10, 4.
Sic te, Diva, - - - - - - 14, 13.
Solvitur acris hyems, - - - - 19, 6.
Te maris et terrae, - - - - - 1, 2.
Tu ne quaesieris, - - - - - 11.
Tyrrhena regum, - - - - - 18, 18, 8, 20.
Ulla si juris, - - - - - - 10, 10, 10, 4.
Uxor pauperis Ibyci, - - - - 14, 13.
Velox amoenum, - - - - - 18, 18, 8, 20.
Vides ut alta, - - - - - - 18, 18, 8, 20.
Vile potabis, - - - - - - 10, 10, 10, 4.
Vitas hinnuleo, - - - - - 13, 13, 15, 14.
Vixi puellis, - - - - - - 18, 18, 8, 20.

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Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

AD MAECENATEM.

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui: mox reficit rates
Quassas, indocilis pauperiem pati.
Est, qui nec veteris pocula Massici,
Nec partem solido demere de die

Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dis miscent superis: me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo: si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

Carmen II.

AD AUGUSTUM CAESAREM.

Jam satis terris nivis atque dirae
Grandinis misit Pater, et, rubente
Dextera sacras jaculatus arces,
Terruit urbem:

Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae;
Omne quum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat palumbis,
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,

Ire dejectum monimenta Regis,
Templaque Vestae,

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa, Jove non probante, uxorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent;
Audiet pugnas, vitio parentum
Rara, juventus.

Quem vocet Divûm populus ruentis
Imperî rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor,

Heu! nimis longo satiate ludo,
Quem juvat clamor galeaeque leves,
Acer et Marsi peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura,
Ales, in terris imitaris, almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te, nostris vitiis iniquum,
Ocior aura

Tollat: hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

CARMEN III.

AD VIRGILIUM.

Sic te Diva, potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Adriae
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui rectis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?
Nequidquam Deus abscidit
Prudens Oceano dissociabili

Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum et nefas.
Atrox Iapeti genus
Ignem fraude mala gentibus intulit:
Post ignem aetheria domo
Subductum, Macies et nova Febrium
Terris incubuit cohors:
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Daedalus aëra
Pennis non homini datis.
Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum est:
Coelum ipsum petimus stultitia: neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

CARMEN IV.

AD L. SEXTIUM.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna:
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede; dum graves Cyclopum
Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit haedo.

Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sexti,
Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia; quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet iuventus
Nunc omnis et mox virgines tepebunt.

CARMEN V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urguet odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu! quoties fidem
Mutatosque Deos flebit, et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.

CARMEN VI.

AD AGRIPPAM.

Scriberis Vario fortis et hostium
Victor, Maeonii carminis aliti,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.

Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum

Conamur, tenues grandia: dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troïo
Nigrum Merionen? aut ope Palladis
Tydiden Superis parem?

Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, sive quid urimur,
Non praeter solitum leves.

CARMEN VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Ephesum, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.

Sunt, quibus unum opus est, intactae Palladis arces
Carmine perpetuo celebrare,
Indeque decerptam fronti praeponere olivam.
Plurimus in Junonis honorem,
Aptum dicit equis Argos, ditesque Mycenas.
Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis,
Et praeceps Anio, ac Tiburni lucus, et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo
Saepe Notus, neque parturit imbres
Perpetuos: sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero: seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
Quum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior Fortuna parente,
Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
O fortes, pejoraque passi
Mecum saepe viri, nunc vino pellite curas:
Cras ingens iterabimus aequor.

CARMEN VIII.

AD LYDIAM.

Lydia dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
Cautius vitat? neque jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte Divis caetera: qui simul
Stravere ventos aequore fervido
Deprœliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere: et
Quem Fors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne puer, neque tu choreas,
Donec virenti canities abest
Morosa. Nunc et Campus et areae,
Lenesque sub noctem susurri
Composita repetantur hora:

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

CARMEN X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae:

Te canam, magni Jovis et deorum
Nuntium, curvaeque lyrae parentem;
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

Quin et Atridas, duce te, superbos,
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae
Castra fefellit.

Tu pias laetis animas reponis
Sedibus, virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis.

CARMEN XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem dî dederint, Leuconoë; nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum crēdula postero.

CARMEN XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? cujus recinet jocosa
Nomen imago,

Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Haemo,
Unde vocalem temere insecutae
Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis Parentis
Laudibus? qui res hominum ac deorum,
Qui mare ac terras, variisque mundum
Temperat horis:

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proeliis audax, neque te silebo,
Liber, et saevis inimica Virgo
Belluis: nec te, metuende certa
Phoebe sagitta.

Dicam et Alciden, puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam sic voluere, ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompilî regnum memorem, an superbos
Tarquinî fasces, dubito, an Catonis
Nobile letum.

Regulum, et Scauros, animaeque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.

Hunc, et incomtis Curium capillis,
Utilem bello tulit, et Camillum,
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data; tu secundo
Caesare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos.

Te minor latum regat aequus orbem;
Tu gravi curru quatias Olympum;
Tu parum castis inimica mittas
Fulmina lucis.

CARMEN XIII.

AD LYDIAM.

Quum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color
Certa sede manent: humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.

Uror, seu tibi candidos
Turparunt humeros immodicae mero
Rixae, sive puer furens
Impressit memorem dente labris notam.
Non, si me satis audias,
Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.
Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis
Suprema citius solvet amor die.

CARMEN XIV.

AD REMPUBLICAM.

O navis, referunt in mare te novi
Fluctus! O quid agis? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus?

Et malus celeri saucius Africo
Antennaeque gemunt: ac sine funibus
Vix durare carinae
Possunt imperiosius

Aequor. Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo:
Quamvis Pontica pinus,
Silvae filia nobilis,

Jactes et genus et nomen inutile.
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

Pastor quum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera

Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu, heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
Currusque et rabiem parat.

Nequidquam, Veneris praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides:
Nequidquam thalamo graves

Hastas et calami spicula Gnossii
Vitabis, strepitumque, et celerem sequi
Ajacem: tamen, heu, serus adulteros
Crines pulvere collines.

Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urguent impavidi te Salaminius
Teucer, te Sthenelus sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides, melior patre:

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu;
Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaïus
Ignis Pergameas domos.

CARMEN XVI.

PALINODIA.

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis; sive flamma
Sive mari libet Adriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Si geminant Corybantes aera,

Tristes ut irae; quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec saevus ignis, nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
Stetere causae, cur perirent
Funditus, imprimeretque muris
Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Tentavit in dulci juventa
Fervor, et in celeres iambos
Misit furentem: nunc ego mitibus
Mutare quaero tristia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

CARMEN XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.
Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti:
Nec virides metuunt colubras,
Nec Martiales haeduleae lupos:
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Laevia personuere saxa.
Di me tuentur: dis pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus: et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii
Duces sub umbra: nec Semeleïus
Cum Marte confundet Thyoneus
Proelia: nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

Carmen XVIII.

AD VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit; neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat? 5
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transsiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithonis non levis Eurus,
Quum fas atque nefas exiguo fine libidinum 10
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem, 15
Arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.

DE GLYCERA.

Mater saeva Cupidinum,
Thebanaeque jubet me Semeles puer
Et lasciva Licentia,
Finitis animum reddere amoribus.
Urit me Glycerae nitor
Splendentis Pario marmore purius
Urit grata protervitas,
Et vultus nimium lubricus adspici.
In me tota ruens Venus
Cyprum deseruit; nec patitur Scythas,
Et versis animosum equis
Parthum dicere, nec quae nihil attinent.
Hic vivum mihi cespitem, hic
Verbenas, pueri, ponite, thuraque
Bimi cum patera meri:
Mactata veniet lenior hostia.

CARMEN XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Quum tibi plausus,

Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubam et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites, neque Formiani
Pocula colles.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines:
Intonsum, pueri, dicite Cynthium:
Latonamque supremo
Dilectam penitus Jovi.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi,

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo, principe Caesare, in
Persas atque Britannos
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra:

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditis,
Fugit inermem.

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urget:

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN XXIII.

AD CHLOËN.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluae metu.

Nam seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.

Atqui non ego te, tigris ut aspera
Gaetulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urguet! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
Poscis Quinctilium deos.

Quod si Thrēicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius fit patientia,
Quidquid corrigere est nefas.

CARMEN XXV.

AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt: amatque
Janua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus jam
Me tuo longas pereunte noctes,
Lydia, dormis?

Invicem moechos anus arrogantes
Flebis in solo levis angiportu;
Thracio bacchante magis sub inter-
lunia vento:

Quum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcerosum;
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto:
Aridas frondes Hiemis sodali
Dedicet Euro.

CARMEN XXVI.

DE AELIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis: quis sub Arcto
Rex gelidae metuatur orae,

Quid Teridaten terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimplei dulcis; nil sine te mei
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat! impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.

Cessat voluntas? non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus—Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaerae.

CARMEN XXVIII.

NAUTA ET ARCHYTAE UMBRA.

Nauta.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera: nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum, morituro!

Archytae umbra.

Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden, iterum Orco
Demissum; quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atrae;
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox,
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis:
Mixta senum ac juvenum densentur funera: nullum
Saeva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato

Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae, te sospite, multaque merces,
Unde potest, tibi defluat aequo
Ab Jove, Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis;
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

CARMEN XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo
Nectis catenas? Quae tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,
Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti

Quum tu coëmtos undique nobiles
Libros Panaeti, Socraticam et domum,
Mutare loricis Iberis,
Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Gnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum Puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? Non opimas
Sardiniae segetes feracis;

Non aestuosae grata Calabriae
Armenta; non aurum, aut ebur Indicum;
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.

Premant Calena falce, quibus dedit
Fortuna, vitem: dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascant olivae,
Me cichorea, levesque malvae.

Frui paratis et valido mihi,
Latoë, dones, et, precor, integra
Cum mente; nec turpem senectam
Degere, nec cithara carentem.

Carmen XXXII.

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures: age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi;
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas, Veneremque, et illi
Semper haerentem Puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phoebi, et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

Carmen XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
Declinat Pholoën: sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me melior quum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos. Namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes, Atlanteusque finis
Concutitur. Valet ima summis

Mutare, et insignia attenuat deus,
Obscura promens. Hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

Carmen XXXV.

AD FORTUNAM.

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos:

Te pauper ambit sollicita prece,
Ruris, colonus; te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae,
Urbesque, gentesque, et Latium ferox,
Regumque matres barbarorum, et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes ad arma
Concitet, imperiumque frangat.

Te semper anteit serva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna; nec severus
Uncus abest, liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno: nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

At vulgus infidum et meretrix retro
Perjura cedit: diffugiunt cadis
Cum faece siccatis amici
Ferre jugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu! cicatricum et sceleris pudet
Fratrumque—Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

Metu deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

CARMEN XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc, Hesperia sospes ab ultima,
Caris multa sodalibus,
Nulli plura tamen, dividit oscula,
Quam dulci Lamiae, memor
Actae non alio rege puertiae,
Mutataeque simul togae.
Cressa ne careat pulchra dies nota:
Neu promtae modus amphorae,
Neu morem in Salium sit requies pedum:
Neu multi Damalis meri
Bassum Threïcia vincat amystide:
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.

Omnes in Damalin putres
Deponent oculos: nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

CARMEN XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunaque dulci
Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus:
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem

Remis adurguens: accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae; daret ut catenis

Fatale monstrum; quae generosius
Perire quaerens, nec muliebriter
Expavit ensem, nec latentes
Classe cita reparavit oras:

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum;

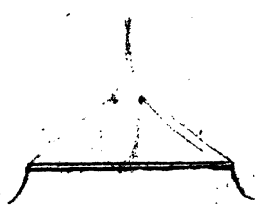
Deliberata morte ferocior:
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

CARMEN XXXVIII.

AD PUERUM.

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curae; neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.



Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

AD ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunae, gravesque
Principum amicitias, et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas, et incedis per ignes
Suppositos cineri doloso.

Paulum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.

Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt
Jam fulgor armorum fugaces
Terret equos equitumque vultus.

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Juno, et deorum quisquis amicior
Afris [illegible] impotens
[illegible]
Retulit
Quis non Latino sa[illegible]anguior
Campus sepulcris impia proelia
Testatur, auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges, aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera naeniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

CARMEN II.

AD SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo
Notus in fratres animi paterni:
Illum aget penna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poenus
Serviat uni.

Crescit [illegible] sibi dirus hydrops,
Nec sitim pellit, nisi causa
Euge[illegible]

Redditum Cyri s[illegible]haten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

Vocibus; regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

Carmen III.

AD DELLIUM.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo?

Huc vina et unguenta et nimium brevis
Flores amoenos ferre jube rosae,
Dum res et aetas et Sororum
Fila trium patiuntur atra.

Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit:
Cedes; et exstructis in altum
Divitiis potietur haeres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente, sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur: omnium
Versatur urna serius ocius
Sors exitura, et nos in aeternum
Exsilium impositura cymbae.

CARMEN IV.

AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseïs niveo colore
Movit Achillem:

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore, et ademtus Hector
Tradidit fessis leviora tolli
Pergama Graiis.

Nescias, an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et Penates
Moeret iniquos.

Crede non illam tibi de scelesta
Plebe delectam; neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo: fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

Carmen V.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In venerem tolerare pondus.

Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
Distinguet Autumnus racemos
Purpureo varius colore.

Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi demserit,
Apponet annos: jam proterva
Fronte petet Lalage maritum:

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Gnidiusve Gyges;

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu.

CARMEN VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
Aestuat unda:

Tibur, Argeo positum colono,
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque.

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Baeca Venafro.

Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces: ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

CARMEN VII.

AD POMPEIUM.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dîs patriis Italoque coelo,

Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre:
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.

Oblivioso laevia Massico
Ciboria exple: funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam;
Dente si nigro fieres vel uno
Turpior ungui:

Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere, et toto taciturna noctis
Signa cum coelo, gelidaque divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquunt
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros; aut mare Caspium
Vexant inaequales procellae
Usque; nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.

Tu semper urgues flebilibus modis
Mysten ademtum; nec tibi vespero
Surgente decedunt amores,
Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Troïlon, aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphaten;

Medumque flumen, gentibus additum
Victis, minores volvere vortices;
Intraque praescriptum Gelonos
Exiguis equitare campis.

CARMEN X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urguendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

Carmen XI.

AD QUINCTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quincti, cogitet, Adria
Divisus objecto, remittas
Quaerere: nec trepides in usum

Poscentis aevi pauca. Fugit retro
Levis Juventas, et Decor; arida
Pellente lascivos Amores
Canitie facilemque Somnum.

Non semper idem floribus est honor
Vernis; neque uno Luna rubens nitet
Vultu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? eburna, dic age, cum lyra
Maturet, in comtum Lacaenae
More comam religata nodum.

CARMEN XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Poeno purpureum sanguine, mollibus
Aptari citharae modis:

Nec saevos Lapithas, et nimium mero
Hylaeum; domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius, ductaque per vias
Regum colla minacium.

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes,
Permutare velis crine Licymniae,
Plenas aut Arabum domos?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

Carmen XIII.

In arborem, cujus casu paene oppressus fuerat.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha,

Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, nunquam homini satis
Cautum est, in horas. Navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi; catenas Parthus et Italum
Robur: sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae,
Et judicantem vidimus Aeacum:
Sedesque discretas piorum; et
Aeoliis fidibus querentem

Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.

Utrumque sacro digna silentio
Mirantur Umbrae dicere: sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues;

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono:
Nec curat Orion leones
Aut timidos agitare lyncas.

CARMEN XIV.

AD POSTUMUM.

Eheu! fugaces, Postume, Postume,
Labuntur anni; nec Pietas moram
Rugis et instanti Senectae
Afferet, indomitaeque Morti.

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris; qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriae;
Frustra per auctumnos nocentem
Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocytos errans, et Danai genus
Infame, damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, praeter invisas cupressos,
Ulla brevem dominum sequetur.

Absumet haeres Caecuba dignior
Servata centum clavibus, et mero
Tinguet pavimentum superbis
Pontificum potiore coenis.

CARMEN XV.

IN SUI SAECULI LUXURIAM.

Jam pauca aratro jugera regiae
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu: platanusque caelebs

Evincet ulmos: tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis, veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo

CARMEN XVI.

AD GROSPHUM.

Otium divos rogat impotenti
Pressus Aegaeo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis:

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis, et Curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum:
Nec levés somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur aevo
Multa? quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura: nec turmas equitum relinquit:
Ocior cervis, et agente nimbos
Ocior Euro.

Laetus in praesens animus, quod ultra est
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus:
Et mihi forsan, tibi quod negarit,
Porriget Hora.

Te greges centum Siculaeque circum
Mugiunt vaccae: tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctae

Vestiunt lanae: mihi parva rura, et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit, et malignum
Spernere vulgus.

CARMEN XVII.

AD MAECENATEM.

Cur me querelis exanimas tuis?
Nec dîs amicum est, nec mihi, te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.

Ah! te meae si partem animae rapit
Maturior vis, quid moror altera?
Nec carus aeque, nec superstes
Integer. Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.

Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyges
Divellet unquam. Sic potenti
Justitiae placitumque Parcis.

Seu Libra, seu me Scorpius adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae:

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque Fati

Tardavit alas, quum populus frequens
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento:
Nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar;
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa: neque Attali
Ignotus haeres regiam occupavi:
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingeni
Benigna vena est; pauperemque dives

Me petit; nihil supra
Deos lacesso: nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire Lunae:
Tu secanda marmora
Locas sub ipsum funus; et, sepulcri
Immemor, struis domos;
Marisque Baiis obstrepentis urgues
Summovere litora,
Parùm locuples continente ripa.
Quid? quod usque proximos
Revellis agri terminos, et ultra
Limites clientium
Salis avarus; pellitur paternos
In sinu ferens deos
Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
Regumque pueris: nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum
Tantalum, atque Tantali
Genus coërcet; hic levare functum
Pauperem laboribus
Vocatus atque non moratus audit.

CARMEN XIX.

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, (credite posteri!)
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.

Euoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur! Euoe! parce, Liber!
Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella.

Fas et beatae conjugis additum
Stellis honorem, tectaque Pentheï
Disjecta non leni ruina,
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum:
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala:

Quamquam, choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnae ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

CARMEN XX.

AD MAECENATEM.

Non usitata, non tenui ferar
Penna biformis per liquidum aethera
Vates: neque in terris morabor
Longius: invidiaque major

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte Maecenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelles; et album mutor in alitem
Superna: nascunturque leves
Per digitos humerosque plumae.

Jam Daedaleo notior Icaro
Visam gementis litora Bospori,
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

Me Colchus, et qui dissimulat metum
Marsae cohortis; Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rodanique potor.

Absint inani funere naeniae,
Luctusque turpes et querimoniae:
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

Carmen I.

Odi profanum vulgus et arceo:
Favete linguis: carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,
Clari Giganteo triumpho,
Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis; hic generosior
Descendat in Campum petitor;
Moribus hic meliorque fama

Contendat; illi turba clientium
Sit major: aequa lege Necessitas
Sortitur insignes et imos;
Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeve cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit, umbrosamve ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus, aut orientis Haedi:

Non verberatae grandine vineae,
Fundusve mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus: huc frequens
Caementa demittit redemtor
Cum famulis, dominusque terrae

Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus: neque
Decedit aerata triremi, et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delenit usus, nec Falerna
Vitis, Achaemeniumve costum;

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

CARMEN II.

Angustam amicè pauperiem pati
Robustus acri militia puer
Condiscat; et Parthos feroces
Vexet eques metuendus hasta:

Vitamque sub divo trepidis agat
In rebus. Illum et moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: eheu! ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus:
Nec sumit aut ponit secures
Arbitrio popularis aurae.

Virtus, recludens immeritis mori
Coelum, negata tentat iter via:
Coetusque vulgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub isdem
Sit trabibus, fragilemve mecum

Solvat phaselon. Saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestum
Deseruit pede Poena claudo.

Carmen III.

Justum ac tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,

Dux inquieti turbidus Adriae,
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas:
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili jugum
Collo trahentes. Hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem; ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit:

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Troïa quem peperit sacerdos,

Marti redonabo. Illum ego lucidas
Inire sedes, discere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati:
Dum Priami Paridisque busto

Insultet armentum, et catulos ferae
Celent inultae, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus:

Aurum irrepertum, et sic melius situm
Quum terra celat, spernere fortior,
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, vincere gestiens,
Qua parte debacchantur ignes,
Qua nebulae pluviique rores.

Sed bellicosis fata Quiritibus
Hac lege dico; ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Trojae.

Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis; ter uxor
Capta virum puerosque ploret.

Non haec jocosae conveniunt lyrae:
Quo Musa tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

CARMEN IV.

AD CALLIOPEN.

Descende coelo, et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.

Auditis? an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae, Vulture in Appulo
Nutricis extra limen Apuliae,
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere: mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum
Pingue tenent humilis Forenti;

Ut tuto ab atris corpore viperis
Dormirem et ursis; ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos; seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et urentes arenas
Litoris Assyrii, viator.

Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum;
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro:

Vos lene consilium et datis, et dato
Gaudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit corusco,

Qui terram inertem, qui mare temperat
Ventosum; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Jovi
Fidens, juventus horrida, brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus, evulsisque truncis
Enceladus jaculator audax,

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum,

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consilî expers mole ruit sua!
Vim temperatem dî quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyges
Sententiarum, notus et integrae
Tentator Orion Dianae
Virginea domitus sagitta.

Injecta monstris Terra dolet suis,
Moeretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Aetnen;

Incontinentis nec Tityi jecur
Relinquit ales, nequitiae additus
Custos, amatorem et trecentae
Pirithoum cohibent catenae.

CARMEN V.

Coelo tonantem credidimus Jovem
Regnare: praesens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.

Milesne Crassi conjuge barbara
Turpis maritus vixit? et hostium —
Pro Curia, inversique mores! —
Consenuit socerorum in arvis,

Sub rege Medo, Marsus et Appulus!
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahenti
Perniciem veniens in aevum,

Si non perirent immiserabilis
Captiva pubes. "Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede," dixit,

"Derepta vidi: vidi ego civium
Retorta tergo brachia libero,
Portasque non clusas, et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit! Flagitio additis
Damnum. Neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, quum semel excidit,
Curat reponi deterioribus.
Si pugnet extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus;
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem

Hinc, unde vitam sumeret aptius:
Pacem et duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!" ——

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum;

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.

Atqui sciebat, quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros,
Aut Lacedaemonium Tarentum.

CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris,
Aedesque labentes deorum, et
Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros, et adjecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere, et genus, et domos:
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus:
Jam nunc et incestos amores
De tenero meditatur ungui.

Mox juniores quaerit adulteros
Inter mariti vina; neque eligit,
Cui donet impermissa raptim
Gaudia, luminibus remotis;

Sed jussa coram non sine conscio
Surgit marito, seu vocat institor,
Seu navis Hispanae magister,
Dedecorum pretiosus emtor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum, Hannibalemque dirum:

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glebas, et severae
Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies!
Aetas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

Carmen VII.

AD ASTERIEN.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii,
Thyna merce beatum,
Constantis juvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera, frigidas
Noctes non sine multis
Insomnis lacrimis agit.

Atqui sollicitae nuntius hospitae,
Suspirare Chloën, et miseram tuis
  Dicens ignibus uri,
  Tentat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
  Casto Bellerophonti
    Maturare necem, refert.

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens:
  Et peccare docentes
    Fallax historias movet:

Frustra: nam scopulis surdior Icarî
Voces audit adhuc integer. At, tibi
  Ne vicinus Enipeus
    Plus justo placeat, cave:

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
  Nec quisquam citus aeque
    Tusco denatat alveo.

Prima nocte domum claude: neque in vias
Sub cantu querulae despice tibiae:
  Et te saepe vocanti
    Duram difficilis mane.

CARMEN VIII.

AD MAECENATEM.

Martis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
  Cespite vivo,

Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphorae fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
Dissidet armis:

Servit Hispanae vetus hostis orae,
Cantaber, sera domitus catena:
Jam Scythae laxo meditantur arcu
Cedere campis.

Negligens, ne qua populus laboret,
Parce, privatim nimium cavere,
Dona praesentis cape laetus horae, et
Linque severa.

CARMEN IX.

CARMEN AMOEBAEUM.

Horatius.

Donec gratus eram tibi,
Nec quisquam potior brachia candidae
Cervici juvenis dabat:
Persarum vigui rege beatior.

Lydia.

Donec non aliam magis
Arsisti, neque erat Lydia post Chloën:
Multi Lydia nominis
Romana vigui clarior Ilia.

Horatius.

Me nunc Thressa Chloë regit,
Dulces docta modos, et citharae sciens:
Pro qua non metuam mori,
Si parcent animae fata superstiti.

Lydia.

Me torret face mutua
Thurini Calais filius Ornyti:
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

Horatius.

Quid? si prisca redit Venus,
Diductosque jugo cogit aëneo?
Si flava excutitur Chloë,
Rejectaeque patet janua Lydiae?

Lydia.

Quamquam sidere pulchrior
Ille est, tu levior cortice, et improbo
Iracundior Adria:
Tecum vivere amem, tecum obeam libens.

Carmen X.

AD LYCEN.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro; me tamen asperas
Projectum ante fores objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat?
Sentis et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente rota funis eat retro.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius
Curvat: supplicibus tuis

Parcas, nec rigida mollior aesculo,
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Coelestis patiens latus.

Carmen XI.

AD LYDEN.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, Testudo, resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis:
Dic modos, Lyde quibus obstinatas
Applicet aures.

Quae, velut latis equa trima campis,
Ludit exsultim, metuitque tangi,
Nuptiarum expers, et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari,
Cessit immanis tibi blandienti
Janitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput, aestuetque
Spiritus teter saniesque manet
Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito: stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas, et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, nam quid potuere majus?
Impiae sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo
Nobilis aevum.

" Surge," quae dixit juveni marito,
" Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores;

Quae, velut nactae vitulos leaenae,
Singulos, eheu! lacerant. Ego, illis
Mollior, nec te feriam, neque intra
Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus: I secundo
Omine: et nostri memorem sepulcro
Scalpe querelam."

Carmen XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere: aut exanimari metuentes
Patruae verbera linguae. Tibi qualum Cythereae
Puer ales, tibi telas, operosaeque Minervae
Studium aufert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus: catus idem per apertum
Fugientes agitato grege cervos jaculari, et
Celer arcto latitantem fruticeto excipere aprum.

CARMEN XIII.

AD FONTEM BANDUSIUM.

O fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus

Primis et Veneren et proelia destinat:
Frustra! nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere: tu frigus amabile
Fessis vomere tauris
Praebes, et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

CARMEN XIV.

AD ROMANOS.

Herculis ritu modo dictus, O Plebs!
Morte venalem petiisse laurum,
Caesar Hispana repetit Penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat, justis operata divis;
Et soror clari ducis, et decorae
Supplice vitta

Virginum matres, juvenumque nuper
Sospitum. Vos o pueri, et puellae
Jam virûm expertes, male nominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Caesare terras.

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si quâ potuit vagantem
Fallere testa.

Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae:
Non ego hoc ferrem, calidus juventa,
Consule Planco.

Carmen XV.

AD CHLORIN.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.
Non, si quid Pholoën satis,
Et te, Chlori, decet: filia rectius

Expugnat juvenum domos,
  Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
  Lascivae similem ludere capreae:
Te lanae prope nobilem
  Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
  Nec poti, vetulam, faece tenus cadi.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaën turris aënea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
  Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
  Converso in pretium deo.

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo! Concidit auguris
  Argivi domus, ob lucrum

Demersa exitio. Diffidit urbium
Portas vir Macedo, et subruit aemulos
Reges muneribus. Munera navium
  Saevos illaqueant duces.

Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
  Maecenas, equitum decus!

Quanto quisque sibi plura negaverit,
Ab dîs plura feret. Nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio;

Contemtae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

Purae rivus aquae, silvaque jùgerum
Paucorum, et segetis certa fides meae,
Fulgentem imperio fertilis Africae
Fallit. Sorte beatior,

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis:

Importuna tamen Pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
Parca, quod satis est, manu.

Carmen XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo!
[Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memores genus omne fastos

Auctore ab illo ducit originem,]
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim,

Late tyrannus: cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

CARMEN XVIII.

AD FAUNUM.

Faune, Nymphārum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis:

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Quum tibi Nonae redeunt Decembres:
Festus in pratis vacat otioso
Cum bove pagus:

Inter audaces lupus errat agnos:
Spargit agrestes tibi silva frondes:
Gaudet invisam pepulisse fossor
Ter pede terram.

Carmen XIX.

AD TELEPHUM.

Quantum distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Aeaci,
Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
Pelignis caream frigoribus, taces.
Da Lunae propere novae,
Da Noctis mediae, da, puer, auguris
Murenae: tribus aut novem
Miscentor cyathis pocula commodis.
Qui Musas amat impares,
Ternos ter cyathos attonitus petet
Vates: tres prohibet supra
Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
Odi: sparge rosas: audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
Me lentus Glycerae torret amor meae.

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
Proelia raptor

Quum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat
Major an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur, et leni recreare vento
Sparsum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosa
Raptus ab Ida.

CARMEN XXI.

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem pia, Testa, somnum;

Quocunque laetum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro. tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyaeo:

Tu spem reducis mentibus anxiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.

Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae,
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

CARMEN XXII.

AD DIANAM.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis, adimisque leto,
Diva triformis:

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

CARMEN XXIII.

AD PHIDYLEN.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares, avidaque porca:

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Robiginem, aut dulces alumni
Pomifero grave tempus anno.

Nam, quae nivali pascitur Algido
Devota quercus inter et ilices,
Aut crescit Albanis in herbis,
Victima, pontificum securim

Cervice tinguet. Te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumtuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

CARMEN XXIV.

Intactis opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,

Si figit adamantinos
  Summis verticibus dira Necessitas
Clavos, non animum metu
  Non mortis laqueis expedies caput.
Campestres melius Scythae,
  Quorum plaustra vagas rite trahunt domos,
Vivunt, et rigidi Getae:
  Immetata quibus jugera liberas
Fruges et Cererem ferunt,
  Nec cultura placet longior annua:
Defunctumque laboribus
  Aequali recreat sorte vicarius.
Illic matre carentibus
  Privignis mulier temperat innocens:
Nec dotata regit virum
  Conjux, nec nitido fidit adultero:
Dos est magna parentium
  Virtus, et metuens alterius viri
Certo foedere castitas,
  Et peccare nefas, aut pretium emori.
O quis, quis volet impias
  Caedes et rabiem tollere civicam?
Si quaeret Pater Urbium
  Subscribi statuis, indomitam audeat
Refrenare licentiam,
  Clarus postgenitis, quatenus, heu nefas!
Virtutem incolumem odimus,
  Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
  Si non supplicio culpa reciditur?
Quid leges, sine moribus
  Vanae, proficiunt, si neque fervidis
Pars inclusa caloribus
  Mundi, nec Boreae finitimum latus,
Durataeque polo nives,
  Mercatorem abigunt? horrida callidi

Vincunt aequora navitae ?
  Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
  Virtutisque viam deserit arduae ?
Vel nos in Capitolium,
  Quo clamor vocat et turba faventium,
Vel nos in mare proximum
  Gemmas, et lapides, aurum et inutile,
Summi materiem mali,
  Mittamus, scelerum si bene poenitet.
Eradenda cupidinis,
  Pravi sunt elementa : et tenerae nimis
Mentes asperioribus
  Firmandae studiis. Nescit equo rudis
Haerere ingenuus puer,
  Venarique timet ; ludere doctior,
Seu Graeco jubeas trocho,
  Seu malis vetita legibus alea :
Quum perjura patris fides
  Consortem, socium fallat, et hospitem,
Indignoque pecuniam
  Haeredi properet. Scilicet improbae
Crescunt divitiae : tamen
  Curtae nescio quid semper abest rei.

CARMEN XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
  Plenum ? Quae nemora ? quos agor in specus,
Velox mente nova ? Quibus
  Antris egregii Caesaris audiar
Aeternum meditans decus
  Stellis inserere et consilio Jovis ?

Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Euias,
Hebrum prospiciens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos:
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenaee! sequi deum
Cingentem viridi tempora pampino.

Carmen XXVI.

AD VENEREM.

Vixi puellis nuper idone is,
Et militavi non sine gloria:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, et vectes, et harpas
Oppositis foribus minaces.

O quae beatam, diva, tenes Cyprum, et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloën semel arrogantem.

CARMEN XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ab agro
Rava decurrens lupa Lanivino,
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos.—Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
At memor nostri, Galatea, vivas:
Teque nec laevus vetet ire picus,
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Adriae, novi, sinus, et quid albus
Peccet Iapyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum, et
Debitae Nymphis opifex coronae,
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
*Filiae nomen! pietasque," dixit,
"Victa furore!

Unde? quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum? an vitio carentem
Ludit imago

Vana, quam e porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri!

Impudens liqui patrios Penates:
Impudens Orcum moror! O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas, teneraeque succus
Defluat praedae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urguet absens,
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age, te procellae
Crede veloci: nisi herile mavis
Carpere pensum

(Regius sanguis!) dominaeque tradi
Barbarae pellex." Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.

Mox, ubi lusit satis, "Abstineto,"
Dixit, "irarum calidaeque rixae,
Quum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis:
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet."

CARMEN XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum,
Munitaeque adhibe vim sapientiae.
Inclinare meridiem
Sentis: ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli Consulis amphoram?
Nos cantabimus invicem
Neptunum, et virides Nereïdum choros:
Tu curva recines lyra
Latonam, et celeris spicula Cynthiae:

Summo carmine, quae Gnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus :
Dicetur merita Nox quoque naenia.

CARMEN XXIX.

AD MAECENATEM.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado,
Cum flore, Maecenas, rosarum, et
Pressa tuis balanus capillis

Jam dudum apud me est. Eripe te morae:
Ut semper-udum Tibur, et Aesulae
Declive contempleris arvum, et
Telegoni juga parricidae.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis :
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

Jam clarus occultum Andromedae pater
Ostendit ignem : jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos.

Jam pastor umbras cum grege languido
Rivumque fessus quaerit, et horridi
Dumeta Silvani : caretque
Ripa vagis taciturna ventis.

Tu civitatem quis deceat status
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque, si mortalis ultra
Fas trepidat. Quod adest memento

Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos,

Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
Clamore vicinaeque silvae,
Quum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, "Vixi: cras vel atra
Nube polum Pater occupato

Vel sole puro: non tamen irritum,
Quodcunque retro est, efficiet: neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit."

Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo, probamque
Pauperiem sine dote quaero.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere; et votis pacisci,
Ne Cypriae Tyriaeve merces
Addant avaro divitias mari.
Tum me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

CARMEN XXX.

Exegi monimentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

Carmen I.

AD VENEREM.

Intermissa, Venus, diu
Rursus bella moves. Parce, precor, precor!
Non sum, qualis eram bonae
Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
Circa lustra decem flectere mollibus
Jam durum imperiis. Abi,
Quo blandae juvenum te revocant preces.
Tempestivius in domum
Paulli, purpureis ales oloribus,
Comissabere Maximi,
Si torrere jecur quaeris idoneum.
Namque et nobilis, et decens,
Et pro sollicitis non tacitus reis,
Et centum puer artium,
Late signa feret militiae tuae:
Et quandoque potentior
Largis muneribus riserit aemuli,
Albanos prope te lacus
Ponet marmoream, sub trabe citrea.

Illic plurima naribus
Duces thura, lyraeque et Berecyntiae
Delectabere tibiae
Mixtis carminibus, non sine fistula.
Illic bis pueri die
Numen cum teneris virginibus tuum
Laudantes, pede candido
In morem Salium ter quatient humum.
Me nec femina, nec puer
Jam, nec spes animi credula mutui,
Nec certare juvat mero,
Nec vincire novis tempora floribus.
Sed cur, heu, Ligurine, cur
Manat rara meas lacrima per genas?
Cur facunda parum decoro
Inter verba cadit lingua silentio?
Nocturnis ego somniis
Jam captum teneo, jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

Carmen II.

AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore;

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

Seu deos, regesve canit, deorum
Sanguinem, per quos cecidere justo
Marte Centauri, cecidit tremendae
Flamma Chimaerae:

Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat:

Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra, nigroque
Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinae
More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poëta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros:

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines laetosque dies, et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meae (si quid loquor audiendum)
Vocis accedet bona pars: et, "O Sol
Pulcher, O laudande," canam, recepto
Caesare felix.

Tuque dum procedis, "Io triumphe!"
Non semel dicemus, "Io triumphe!"
Civitas omnis, dabimusque divis
Thura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre, qui largis juvencscit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Caetera fulvus.

CARMEN III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,

Ostendet Capitolio:
Sed quae Tibur aquae fertile praefluunt,
Et spissae nemorum comae,
Fingent Aeolio carmine nobilem.
Romae principis urbium
Dignatur suboles inter amabiles
Vatum ponere me choros:
Et jam dente minus mordeor invido.
O, testudinis aureae
Dulcem quae strepitum, Pieri, temperas:
O, mutis quoque piscibus
Donatura cycni, si libeat, sonum!
Totum muneris hoc tui est,
Quod monstror digito praetereuntium
Romanae fidicen lyrae:
Quod spiro et placeo, (si placeo,) tuum est.

CARMEN IV.

DRUSI LAUDES.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
Permisit, expertus fidelem
Jupiter in Ganymede flavo,

Olim juventas et patrius vigor
Nido laborum propulit inscium:
Vernique, jam nimbis remotis,
Insolitos docuere nisus

Venti paventem: mox in ovilia
Demisit hostem vividus impetus:
Nunc in reluctantes dracones
Egit amor dapis atque pugnae:

Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit,

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici: [quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli:
Nec scire fas est omnia:] sed diu
Lateque victrices catervae,
Consiliis juvenis revictae,

Sensere, quid mens rite, quid indoles,
Nutrita faustis sub penetralibus,
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus: et bonis
Est in juvencis, est in equis patrum
Virtus: neque imbellem feroces
Progenerant aquilae columbam.

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Indecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
Devictus, et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceu flamma per taedas, vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos:

Dixitque tandem perfidus Hannibal:
"Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem:
Monstrumve submisere Colchi
Majus, Echioniaeve Thebae.

Merses profundo, pulchrior evenit:
Luctere, multa proruet integrum
Cum laude victorem, geretque
Proelia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemto.

Nil Claudiae non perficient manus:
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli.

CARMEN V.

AD AUGUSTUM.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto consilio, redi.

Lucem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideriis icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim tuta perambulat:
Nutrit rura Ceres, almaque Faustitas:
Pacatum volitant per mare navitae:
Culpari metuit Fides:

Nullis polluitur casta domus stupris:
Mos et lex maculosum edomuit nefas:
Laudantur simili prole puerperae:
Culpam Poena premit comes.

Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Iberiae?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores:
Hinc ad vina venit laetus, et alteris
Te mensis adhibet deum:

Te multa prece, te prosequitur mero
Defuso pateris: et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol oceano subest.

CARMEN VI.

AD APOLLINEM.

Dive, quem proles Niobea magnae
Vindicem linguae, Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles,

Caeteris major, tibi miles impar;
Filius quamquam Thetidos marinae
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

Ille non, inclusus equo Minervae
Sacra mentito, male feriatos
Troas et laetam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo:

Ni, tuis flexus Venerisque gratae
Vocibus, divûm pater adnuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor Argivae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis, nomenque dedit poëtae.
Virginum primae, puerique claris
Patribus orti,

Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum,

Ritè Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

Nupta jam dices: Ego dîs amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatî.

CARMEN VII.

AD TORQUATUM

Diffugere nives; redeunt jam gramina campis,
Arboribusque comae:
Mutat terra vices: et decrescentia ripas
Flumina praetereunt:
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet Annus et almum
Quae rapit Hora diem.
Frigora mitescunt Zephyris: Ver proterit Aestas,
Interitura, simul
Pomifer Auctumnus fruges effuderit: et mox
Bruma recurrit iners.
Damna tamen celeres reparant coelestia lunae:
Nos, ubi decidimus,
Quo pius Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
Quis scit, an adjiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient haeredis, amico
Quae dederis animo.
Quum semel occideris, et de te splendida Minos
Fecerit arbitria:
Non, Torquate, genus, non te facundia, non te
Restituet pietas.
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

Carmen VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
Donarem tripodas, praemia fortium
Graiorum; neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis: nec tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus; non celeres fugae,
Rejectaeque retrorsum Hannibalis minae,
[Non stipendia Carthaginis impiae,]
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabrae Pierides: neque,
Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules:

Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates:
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Aufidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent,
Ceaeque, et Alcaei minaces,
Stesichorique graves Camenae:

Nec, si quid olim lusit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus
Et comites Helene Lacaena:

Primusve Teucer tela Cydonio
Direxit arcu: non semel Ilios
Vexata: non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia: non ferox
Hector, vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi: sed omnes illacrimabiles
Urguentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiisque rectus:

Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae:
Consulque non unius anni,
Sed quoties bonus atque fidus

Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet;
Non ille pro caris amicis
Aut patria timidus perire.

CARMEN X.

AD LIGURINUM.

O crudelis adhuc, et Veneris muneribus potens,
Insperata tuae quum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et, qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem verterit hispidam:
Dices, heu! quoties te in speculo videris alterum,
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

CARMEN XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus: est in horto,
Phylli, nectendis apium coronis:
Est ederae vis

Multa, qua crines religata fulges:
Ridet argento domus: ara castis
Vincta verbenis avet immolato
Spargier agno:

Cuncta festinat manus: huc et illuc
Cursitant mixtae pueris puellae:
Sordidum flammae trepidant rotantes
Vertice fumum

Ut tamen noris, quibus advoceris
Gaudiis: Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem:

Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaëthon avaras
Spes: et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophontem:

Semper ut te digna sequare, et, ultra
Quam licet sperare nefas putando,
Disparem vites. Age jam, meorum
Finis amorum, —

Non enim posthac alia calebo
Femina, — condisce modos, amanda
Voce quos reddas: minuuntur atrae
Carmine curae.

Carmen XII.

AD VIRGILIUM.

Jam Veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum, cui pecus et nigrae
Colles Arcadiae placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina mereberis.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tinguere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce sultitiam consiliis brevem:
Dulce est desipere in loco.

CARMEN XIII.

AD LYCEN

Audivere, Lyce, dî mea vota, dî
Audivere, Lyce. Fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

Nec Coae referunt jam tibi purpurae,
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris Dies.

Quo fugit Venus? heu! quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat Amores,
Quae me surpuerat mihi?

Felix post Cinaram notaque et artium
Gratarum facies! Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen:
Possent ut juvenes visere fervidi,
Multo non sine risu,
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum, quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

Aeternet? o, qua sol habitabilcs
Illustrat oras, maxime principum;
Quem legis expertes Latinae
Vindelici didicere nuper,

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis,

Dejecit acer plus vice simplici.
Major Neronum mox grave proelium
Commisit, immanesque Raetos
Auspiciis pepulit secundis:

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis:
Indomitas prope qualis undas

Exercet Auster, Pleïadum choro
Scindente nubes: impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluit Appuli,
Quum saevit, horrendamque cultis
Diluviem meditatur agris:

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
Primosque et extremos metendo
Stravit humum, sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae:

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis:

Te non paventis funera Galliae
Duraeque tellus audit Iberiae:
Te caede gaudentes Sygambri
Compositis venerantur armis.

CARMEN XV.

AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes, increpuit, lyra:
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirinum clusit, et ordinem
Rectum evaganti frena Licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes:

Per quas Latinum nomen et Italae
Crevere vires, famaque et imperî
Porrecta majestas ad ortum
Solis ab Hesperio cubili.

Custode rerum Caesare, non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses,
Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
Non Seres, infidive Persae,
Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris
Inter jocosi munera Liberi,
Cum prole matronisque nostris,
Rite deos prius apprecati,

Virtute functos, more patrum, duces,
Lydis remixto carmine tibiis,
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

AD MAECENATEM.

Ibis Liburnis inter alta navium,
  Amice, propugnacula,
Paratus omne Caesari periculum
  Subire, Maecenas, tuo?
Quid nos, quibus te vita si superstite
  Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
  Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
  Qua ferre non molles viros?
Feremus; et te vel per Alpium juga,
  Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
  Forti sequemur pectore.
Roges, tuum labore quid juvem meo
  Imbellis ac firmus parum?
Comes minore sum futurus in metu,
  Qui major absentes habet:
Ut assidens implumibus pullis avis
  Serpentium allapsus timet

Magis relictis; non. ut adsit, auxilî
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae;
Non ut juvencis illigata pluribus
Aratra nitantur mea:
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis:
Nec ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut, avarus ut Chremes, terra premam,
Discinctus aut perdam ut nepos.

CARMEN II.

"Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni fenore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoris;
Aut tondet infirmas oves;
Vel, quum decoruin mitibus pomis caput
Auctumnus agris extulit,

Ut gaudet insitiva decerpens pira,
Certantem et uvam purpurae,
Quis muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet jacere, modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae;
Queruntur in silvis aves;
Frondesque lymphis obstrepunt manantibus:
Somnos quod invitet leves.
At quum Tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas;
Aut amite levi rara tendit retia,
Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
Domum atque dulces liberos,
Sabina qualis, aut perusta solibus
Pernicis uxor Appuli,
Sacrum et vetustis extruat lignis focum,
Lassi sub adventum viri;
Claudensque textis cratibus laetum pecus,
Distenta siccet ubera;
Et horna dulci vina promens dolio,
Dapes inemtas apparet:
Non me Lucrina juverint conchylia,
Magisve rhombus, aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus

Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,
Aut herba lapathi prata amantis, et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
Vel haedus ereptus lupo.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessos vomerem inversum boves
Collo trahentes languido!
Positosque vernas, ditis examen domus,
Circum renidentes Lares!"
Haec ubi locutus fenerator Alphius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam —
Quaerit Kalendis ponere!

CARMEN III.

AD MAECENATEM.

Parentis olim si quis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga,
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.

Nec tantus unquam siderum insedit vapor
Siticulosae Apuliae:
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At, si quid unquam tale concupiveris,
Jocose Maecenas, precor
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

CARMEN IV.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
"Sectus flagellis hic Triumviralibus,
Praeconis ad fastidium,
Arat Falerni mille fundi jugera
Et Appiam mannis terit;
Sedilibusque magnus in primis eques,
Othone contemto, sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?"

CARMEN V.

IN CANIDIAM VENEFICAM.

" At, o deorum quicquid in coelo regit
Terras et humanum genus !
Quid iste fert tumultus ? aut quid omnium
Vultus in unum me truces ?
Per liberos te, si vocata partubus
Lucina veris adfuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
Petita ferro bellua ?"—
Ut haec tremente questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora ;
Canidia brevibus implicata viperis
Crines et incomtum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine,
Plumamque nocturnae strigis,
Herbasque, quas Iolcos atque Iberia
Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis,
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,
Horret capillis ut marinus asperis
Echinus, aut Laurens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum

Exnauriebat, ingemens laboribus;
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo;
Quum promineret ore, quantum exstant aqua
Suspensa mento corpora:
Exsucca uti medulla et aridum jecur
Amoris esset poculum,
Interminato quum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis,
Et omne vicinum oppidum;
Quae sidera excantata voce Thessala
Lunamque coelo deripit.
Hic irresectum saeva dente livido
Canidia rodens pollicem
Quid dixit? aut quid tacuit? "O rebus meis
Non infideles arbitrae,
Nox, et Diana, quae silentium regis,
Arcana quum fiunt sacra,
Nunc nunc adeste: nunc in hostiles domos
Iram atque numen vertite.
Formidolosae dum latent silvis ferae,
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborarint manus. —
Quid accidit? cur dira barbarae minus
Venena Medeae valent,
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam
Incendio nuptam abstulit?

Atqui nec herba, nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum. —
Ah! ah! solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus,
O multa fleturum caput!
Ad me recurres: nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum.
Priusque coelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus." —
Sub haec puer, jam non, ut ante, mollibus
Lenire verbis impias;
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:
"Venena magica fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nulla expiatur victima.
Quin, ubi perire justus expiravero,
Nocturnus occurram Furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est Manium;
Et inquietis assidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus.
Post insepulta membra different lupi
Et Esquilinae alites.
Neque hoc parentes, heu mihi superstites!
Effugerit spectaculum.

Carmen VI.

Quid immerentes hospites vexas, canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam, qualis aut Molossus, aut fulvus Lacon
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera.
Tu, quum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

Carmen VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
Romanus arces ureret:
Intactus aut Britannus ut descenderet
Sacra catenatus via:
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos, nec fuit leonibus,
Nunquam, nisi in dispar, feris.

Furorne caecus, an rapit vis acrior?
An culpa? responsum date. —
Tacent; et ora pallor albus inficit,
Mentesque perculsae stupent.
Sic est; acerba fata Romanos agunt,
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

CARMEN VIII.

IN ANUM LIBIDINOSAM.

Rogare longo putidam te saeculo,
Vires quid enervet meas?
Quum sit tibi dens ater, et rugis vetus
Frontem senectus exaret;
Hietque turpis inter aridas nates
Podex, velut crudae bovis.
Sed incitat me pectus, et mammae putres,
Equina quales ubera;
Venterque mollis, et femur tumentibus
Exile suris additum.
Esto beata, funus atque imagines
Ducant triumphales tuum;
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid? quod libelli Stoici inter sericos
Jacere pulvillos amant:
Illiterati num minus nervi rigent?
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore allaborandum est tibi.

Carmen IX.

AD MAECENATEM.

Quando repostum Caecubum ad festas dapes,
  Victore laetus Caesare,
Tecum sub alta, sic Jovi gratum, domo,
  Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
  Hac Dorium, illis barbarum?
Ut nuper, actus quum freto Neptunius
  Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus, eheu! posteri negabitis,
  Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
  Servire rugosis potest!
Interque signa turpe militaria
  Sol adspicit conopium!
Ad hoc frementes verterunt bis mille equos
  Galli, canentes Caesarem;
Hostiliumque navium portu latent
  Puppes sinistrorsum citae.
Io Triumphe! tu moraris aureos
  Currus, et intactas boves;
Io Triumphe! nec Jugurthino parem
  Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
  Virtus sepulcrum condidit.
Terra marique victus hostis, Punico
  Lugubre mutavit sagum;
Aut ille centum nobilem Cretam urbibus,
  Ventis iturus non suis;

Exercitatas aut petit Syrtes Noto;
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina, aut Lesbia,
Vel, quod fluentem nauseam coërceat,
Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
Dulci Lyaeo solvere.

CARMEN X.

IN MAEVIUM POETAM.

Mala soluta navis exit alite,
Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit tremontes ilices;
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur aequore,
Quam Graia victorum manus,
Quum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
Noto carinam ruperit!

Opima quod si praeda curvo litore
Projecta mergos juveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

CARMEN XI.

AD PECTIUM.

Pecti, nihil me, sicut antea, juvat
Scribere versiculos amore percussum gravi:
Amore, qui me praeter omnes expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutit.
Heu! me, per urbem, nam pudet tanti mali,
Fabula quanta fui! conviviorum et poenitet,
In queis amantem et languor et silentium
Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
Pauperis ingenium! querebar applorans tibi;
Simul calentis inverecundus deus
Fervidiore mero arcana promorat loco.
Quod si meis inaestuat praecordiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil malum levantia;
Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
Jussus abire domum, ferebar incerto pede
Ad non amicos heu! mihi postes, et heu!
Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitia, amor Lycisci me tenet:

Unde expedire non amicorum queant
  Libera consilia, nec contumeliae graves;
Sed alius ardor aut puellae candidae,
  Aut teretis pueri, longam renodantis comam.

CARMEN XII.

IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
  Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesae?
  Namque sagacius unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis,
  Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
  Crescit odor! quum, pene soluto,
Indomitam properat rabiem sedare; neque illi
  Jam manet humida creta, colorque
Stercore fucatus crocodili; jamque subando
  Tenta cubilia tectaque rumpit.
Vel mea quum saevis agitat fastidia verbis:
  "Inachia langues minus ac me:
Inachiam ter nocte potes; mihi semper ad unum
  Mollis opus: pereat male, quae te,
Lesbia, quaerenti taurum, monstravit inertem;
  Quum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
  Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
  Cui properabantur? tibi nempe;
Ne foret aequales inter conviva, magis quem
  Diligeret mulier sua, quam te.
O ego infelix, quam tu fugis, ut pavet acres
  Agna lupos, capreaeque leones."

CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluae
Threïcio Aquilone sonant. Rapiamus, amici,
Occasionem de die; dumque virent genua,
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move Consule pressa meo.
Caetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reditum curto subtemine Parcae
Rupere; nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.

Non aliter Samio dicunt arsisse Bathyll
Anacreonta Teïum;
Qui persaepe cava testudine flevit amorem,
Non elaboratum ad pedem.
Ureris ipse miser! quod si non pulchrior ignis
Accendit obsessam Ilïon,
Gaude sorte tua; me libertina, neque uno
Contenta, Phryne macerat.

CARMEN XV.

AD NEAERAM.

Nox erat, et coelo fulgebat Luna sereno
Inter minora sidera,
Quum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex,
Lentis adhaerens brachiis;
Dum pecori lupus, et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera,
Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem,
Nec semel offensae cedet constantia formae,
Si certus intrarit dolor.
At tu, quicunque es felicior, atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit,
Tibique Pactolus fluat,

Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea;
Eheu! translatos alio maerebis amores:
Ast ego vicissim risero.

CARMEN XVI.

AD POPULUM ROMANUM.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer,
Novisque rebus infidelis Allobrox;
Nec fera caerulea domuit Germania pube,
Parentibusque abominatus Hannibal:
Impia perdemus devoti sanguinis aetas;
Ferisque rursus occupabitur solum.
Barbarus, heu! cineres insistet victor, et Urbem
Eques sonante verberabit ungula;
Quaeque carent ventis et solibus, ossa Quirini,
Nefas videre! dissipabit insolens.
Forte, quid expediat, communiter, aut melior pars
Malis carere quaeritis laboribus.
Nulla sit hac potior sententia; Phocaeorum
Velut profugit exsecrata civitas:
Agros atque Lares proprios, habitandaque fana
Apris reliquit et rapacibus lupis:
Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secunda
Ratem occupare quid moramur alite?
Sed juremus in haec: Simul imis saxa renarint
Vadis levata, ne redire sit nefas;

Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
In mare seu celsus proruperit Apenninus;
Novâque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo;
Credula nec flavos timeant armenta leones;
Ametque salsa laevis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces,
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.
Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
Petamus arva, divites et insulas;
Reddit ubi Cererem tellus inarata quotannis,
Et imputata floret usque vinea;
Germinat et nunquam fallentis termes olivae,
Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
Refertque tenta grex amicus ubera:
Nec vespertinus circumgemit ursus ovili;
Nec intumescit alma viperis humus.
Nulla nocent pecori contagia, nullius astri
Gregem aestuosa torret impotentia.
Pluraque felices mirabimur: ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
Utrumque rege temperante Coelitum.
Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
Laboriosa nec cohors Ulixei.

Jupiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum;
Aerea dehinc ferro duravit saecula; quorum
Piis secunda vate me datur fuga.

Carmen XVII.

IN CANIDIAM.

Horatius.

Jam jam efficaci do manus scientiae
Supplex, et oro regna per Proserpinae
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Defixa coelo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï,
Volente Circa, membra; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium.

Urguet diem nox, et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire naenia.
Quid amplius vis? O mare! O terra! ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Furens in Aetna flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis? aut quod me manet stipendium?
Effare: jussas cum fide poenas luam;
Paratus, expiare seu poposceris
Centum juvencis, sive mendaci lyra
Voles sonare Tu pudica, tu proba;
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vice,
Fraterque magni Castoris, victi prece,
Ademta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus, et purae mànus:
Tuusque venter Pactumeius; et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

Canidia.

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini Pontifex venefici

Impune ut Urbem nomine impleris meo ?
Quid proderat ditasse Pelignas anus
Velociusve miscuisse toxicum ?
Sed tardiora fata te votis manent :
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis ;
Optat Prometheus obligatus aliti ;
Optat supremo collocare Sisyphus
In monte saxum ; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere ;
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An, quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desideríque temperare poculum,
Plorem artis, in te nil agentis, exitum ?

Q. HORATII FLACCI

CARMEN SAECULARE

PRO INCOLUMITATE IMPERII.

Phoebe, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro:

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres:
Sive tu Lucina probas vocari,
Seu Genitalis.

Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, prolisque novae feraci
Lege marita:

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.

Vosque veraces cecinisse, Parcae,
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona:
Nutriant fetus et aquae salubres,
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis, audi,
Luna, puellas.

Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu:

Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
Plura relictis:

Di, probos mores docili juventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quique vos bubus veneratur albis,
Clarus Anchisae Venerisque sanguis,
Imperet, bellante prior, jacentem
Lenis in hostem.

Jam mari terraque manus potentes
Medus Albanasque timet secures:
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet: apparetque beata pleno
Copia cornu.

Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis
Qui salutari levat arte fessos
Corporis artus.

Si Palatinas videt aequus arces,
Remque Romanam Latiumque, felix,
Alterum in lustrum, meliusque semper
Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Haec Jovem sentire, deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

EXPLANATORY NOTES.

EXPLANATORY NOTES.

ODES.

The word *Ode* (from the Greek ᾠδή) was not introduced into the Latin tongue until the third or fourth century of our era, and was then first used to denote any pieces of a lyric nature. The grammarians, perceiving that Horace had more than once used the word *carmen* to designate this kind of poetry, ventured to place it at the head of his odes, and their example has been followed by almost all succeeding editors. We have no very strong reason, however, to suppose that the poet himself ever intended this as a general title for his lyric productions. (Compare *Les Poesies D'Horace, par Sanadon, vol.* 1. *p.* 6.)

1

Ode 1. Addressed to Mæcenas, and intended probably by Horace as a dedication to him of part of his odes. It is generally thought that the poet collected together and presented on this occasion the first three books of his lyric pieces. From the complexion, however, of the last ode of the second book, it would appear that the third book was separately given to the world, and at a later period.

The subject of the present ode is briefly this: The objects of human desire and pursuit are various. One man delights in the victor's prize at the public games, another in attaining to high political preferment, a third in the pursuits of agriculture, &c. My chief aim is the successful cultivation of lyric verse, in which if I shall obtain your applause, O Mæcenas, my lot will be a happy one indeed.

1—2. 1. *Mæcenas atavis*, &c. "Mæcenas, descended from regal ancestors." Caius Cilnius Mæcenas, who shared with Agrippa the favour and confidence of Augustus, and distinguished himself by his patronage of literary men, is said to have been descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, A. U. C. 445.—2. *O et præsidium*, &c. "O both my patron and sweet glory." The expression *dulce decus meum* refers to the feeling of gratification entertained by the poet in having so illustrious a patron and friend.—The synaloepha is neglected in the commencement of this line, as it always is in the case of *O, Heu, Ah*, &c.; since the voice is sustained and the hiatus prevented by the strong feeling which these interjections are made to express.

3. *Sunt quos curriculo*, &c. "There are some, whom it delights to have collected the Olympic dust in the chariot-course." i. e. to have contended for the prize at the Olympic games. The Olympic are here put κατ' ἐξοχὴν for any games. The Grecian games were as follows: 1. The *Olympic*, celebrated at Olympia in Elis, on the banks of the Alpheus, after an interval of four years, from the eleventh to the fifteenth of the month

Hecatombæon which corresponds nearly to our July. It is uncertain whether Pelops or Hercules was their founder. After the invasion of the Heraclidæ, Iphitus renewed them, (884 B. C.) and Coroebus a second time, 776 B. C. They were celebrated in honour of Jupiter: the crown was of wild olive, *ἀγριέλαιος*.—2. The *Pythian*, in honour of Apollo, celebrated on the Crissæan plain near Delphi, at first every nine, but subsequently every five, years. The season for holding them was the spring. The crown was of laurel.—3. The *Nemean*. These were originally funeral games, (*ἀγὼν ἐπιτάφιος*,) in memory of Archemorus. Hercules, however, after having killed the Nemean lion, consecrated them to Jupiter. They were celebrated in a grove near the city of Nemea, in the second and fourth years of every Olympiad. The crown was of fresh parsley. 4. The *Isthmian*. Originally established in honor of Palæmon, but afterwards re-modelled by Theseus, and consecrated to Neptune. They were held on the isthmus of Corinth, twice during each Olympiad. The crown was originally of pine, and afterwards of withered parsley, but the pine subsequently came again into use.

4. *Metaque fervidis*, &c. "And whom the goal, skilfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in avoiding the *metæ* (*νέυσαι*) or goals. In the Greek hippodrome, as well as in the Roman circus, a low wall was erected which divided the *Spatium*, or race-ground, into two unequal parts. Cassiodorus calls it the *spina*. At each of its extremities, and resting on hollow basements, were placed three pillars formed like cones; these cones were properly called *metæ*, (*νέυσαι*); but the whole was often collectively termed in the singular *meta*. The chariots, after starting from the *carceres*, or barriers, where their station had been determined by lot, ran seven times around the *spina*. The chief object, therefore, of the rival charioteers, was to get so near to the *spina*, as to graze (*evitare*) the *meta* in turning. This of course would give the shortest space to run, and, if effected each heat, would ensure the victory. Compare *Burgess, Description of the Circus on the Via Appia*, p. 65.

5—6. 5. *Palmaque nobilis*. "And the ennobling palm." Besides the crown, a palm-branch was presented to the conqueror at the Grecian games, as a general token of victory: this he carried in his hand.—6. *Terrarum dominos*. "The rulers of the world," referring simply to the gods, and not, as some explain the phrase, to the Roman people.

7—10. 7. *Hunc*. Understand *juvat*. *Hunc* in this line; *illum* in the 9th; and *gaudentem* in the 11th, denote, respectively, the ambitious aspirant after popular favours, the covetous man, and the agriculturist.—8. *Certat tergeminis*, &c. "Vie with each other in raising him to the highest offices in the state." *Honoribus* is here the dative, by a Græcism, for *ad honores*. The epithet *tergeminis* is equivalent merely to *amplissimis*.—9. *Illum*. Understand *juvat*.—10. *Libycis*. One of the principal granaries of Rome was the fertile region adjacent to the Syrtis Minor, and called Byzacium or Emporiæ. It formed part of Africa Propria. Horace uses the epithet *Libycis* for *Africis*, in imitation of the Greek writers, with whom Libya (*Λιβύη*) was a general appellation for the entire continent of Africa.

11—15. 11. *Sarculo*. "With the hoe." *Sarculum* is for *sarriculum*, from *sarrio*.—12. *Attalicis conditionibus*. "For all the wealth of Attalus." Alluding to Attalus 3d, the last king of Pergamus, famed for his riches,

which he bequeathed, together with his kingdom, to the Roman people.—13. *Trabe Cypria.* The epithet "Cyprian" seems to allude here not so much to the commerce of the island, extensive as it was, as to the excellent quality of its naval timber. The poet, it will be perceived, uses the expressions Cypria, Myrtoum, Icariis, Africum, Massici, &c. κατ' ἐξοχήν, for *any* ship, *any* sea, *any* waves, &c.—14. *Myrtoum.* The Myrtoan sea was a part of the Ægean, lying, according to Strabo, between Crete, Argolis, and Attica.—*Pavidus nauta,* "becoming a timid mariner."—15. *Icariis fluctibus.* The Icarian sea was part of the Ægean, near the islands of Icaria, Mycone, and Gyaros. It derived its name, not as the ancient mythologists pretend, from Icarus, the son of Dædalus, who, according to them, fell into it and was drowned, but from the first of the islands just mentioned, (*Icaria,* i. e. *Icaure*) the appellation of which denotes in the Phœnician language "the island of fish." Compare *Bochart, Geogr. Sacr.* 1. 8.—*Africum.* The wind *Africus* denotes, in strictness, the "West-South-West." In translating the text it will be sufficient to render it by "South-West." It derived its name from the circumstance of its coming in the direction of Africa Propria.

16—19. 16. *Mercator.* The *Mercatores,* among the Romans, were those who, remaining only a short time in any place, visited many countries, and were almost constantly occupied with the exportation or importation of merchandise. The *Negotiatores,* on the other hand, generally continued for some length of time in a place, whether at Rome, or in the provinces.—*Metuens.* "As long as he dreads."—*Otium et oppidi,* &c. "Praises a retired life, and the rural scenery around his native place."—18. *Pauperiem.* "The pressure of contracted means." Horace and the best Latin writers understand by *pauperies* and *paupertas,* not absolute poverty, which is properly expressed by *egestas,* but a state in which we are deprived indeed of the comforts, and yet possess in some degree, the necessaries, of life.—19. *Massici.* Of the Roman wines, the best growths are styled indiscriminately *Massicum* and *Falernum* (vinum.) The Massic wine derived its name from the vineyards of *Mons Massicus,* now *Monte Massico,* near the ancient Sinuessa. The choicest wines were produced on the southern declivities of the range of hills which commences in the neighbourhood of Sinuessa, and extend for a considerable distance inland, and which may have taken their general name from the town or district of Falernus. But the most conspicuous, or the best exposed among them, seems to have been the Massic; and as in process of time several inferior growths were confounded under the common name of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintage.

20—21. 20. *Partem solido,* &c. Upon the increase of riches, the Romans deferred the *cœna,* which used to be their mid-day meal, to the ninth hour, (or three o'clock afternoon,) in summer, and the tenth hour in winter, taking only a slight repast (*prandium*) at noon. Nearly the whole of the natural day was therefore devoted to affairs of business, or serious employment, and was called in consequence *dies solidus.* Hence the voluptuary, who begins to quaff the old Massic before the accustomed hour, is said "to take away a part from the solid day," or from the period devoted to more active pursuits, and expend it on his pleasures. This is what the poet, on another occasion, (Ode 2. 7. 6.) calls "breaking the lingering day with wine," *diem morantem frangere mero.*—21. *Arbuto.* The *arbutus* (or *arbutum*) is the arbute, or wild-strawberry tree, corresponding to the κόμαρος of the Greeks, the *unedo* of Pliny, and the *arbutus unedo* of Linnæus,

class 10. The fruit itself is called *κόμαρον, μιμαίκυλον*, or *μιμαίκυλον*, (*Athenæus*, 2. 35.) and in Latin *arbutum*. It resembles our strawberry very closely, except that it is larger, and has no seeds on the outside of the pulp like that fruit. The arbute tree possesses medicinal qualities: its bark, leaves, and fruit are very astringent; and hence, according to Pliny, the origin of the Latin name *unedo*, (*unus* and *edo*,) because but *one* berry could be *eaten* at a time. The same writer describes the fruit as indigestible and unwholesome. Compare *Plin. H. N.* 19. 24: and 23. 8. *Fée, Flore de Virgile*, p. 20. *Martyn, ad Virg. Georg.* 1. 148.

22—28. 22. *Sacræ*. The fountain-heads of streams were supposed to be the residence of the river-deity, and hence were always held sacred. Fountains generally were sacred to the nymphs and rural divinities.—23. *Et lituo tubæ*, &c. "And the sound of the trumpet intermingled with the notes of the clarion." The *tuba* was straight, and used for infantry; the *lituus* was bent a little at the end, like the augur's staff, and was used for the cavalry: it had the harsher sound.—25. *Detestata*. "Held in detestation." Taken passively.—*Manet*. "Passes the night."—*Sub Jove frigido*. "Beneath the cold sky." *Jupiter* is here taken figuratively for the higher regions of the air. Compare the Greek phrase *ὑπὸ Διός*.—28. *Teretes*. "Well-wrought."—*Marsus*. For *Marsicus*. The mountainous country of the Marsi, in Italy, abounded with wild boars of the fiercest kind.

29—34. 29. *Me*. Some editions have *Te*, referring to Mæcenas: an inferior reading.—*Edera*. "Ivy-crowns." The species of ivy here alluded to is the *Edera nigra*, sacred to Bacchus, and hence styled *Διονύσια* by the Greeks. It is the *Edera poetica* of Bauhin. Servius says that poets were crowned with ivy, because the poetic fury resembled that of the Bacchanalians.—*Doctarum præmia frontium*. Poets are called *docti*, "learned," in accordance with Grecian usage: *ἀοιδοὶ σοφοί*.—30. *Dis miscent superis*. "Raise to the converse of the gods above."—33. *Euterpe cohibet*, &c. Euterpe and Polyhymnia are meant to denote any of the Muses.—34. *Lesbium refugit*, &c. "Refuses to touch the Lesbian lyre." The lyre is called "Lesbian" in allusion to Sappho and Alcæus, both natives of Lesbos, and both famed for their lyric productions.

ODE. 2. Octavianus assumed his new title of Augustus on the 17th of January (XVIII. *Cal. Febr.*) A. U. C. 727. On the following night Rome was visited by a severe tempest, and an inundation of the Tiber. The present ode was written in allusion to that event. The poet, regarding the visitation as a mark of divine displeasure, proceeds to inquire on what deity they are to call for succour. Who is to free the Romans from the pollution occasioned by their civil strife? Is it Apollo, god of prophecy? Or Venus, parent of Rome? Or Mars, founder of the Roman line? Or Mercury, messenger of the skies?—It is the last, the avenger of Cæsar, the deity who shrouds his godhead beneath the person of Augustus. He alone, if heaven spare him to the earth, can restore to us the favour of Jove, and national prosperity.

1—4. 1. *Terris*. A Græcism for *in terras*.—*Diræ grandinis*. Every thing sent by the wrath of the gods (*dei ira*) was termed *dirum*.—2. *Pater*. "The Father of Gods and men." Jupiter. *Πατὴρ ἀνδρῶν τε θεῶν τε*.—*Rubente dextera*. "With his red right hand." Red with the reflected glare

of the thunderbolt: an idea very probably borrowed from some ancient painting.—3. *Sacras arces.* "The sacred summits of the temples." The lightning struck the capitol containing the temples of Jupiter, Minerva, and Juno.—4. *Urbem.* "The city," i. e. Rome. Compare *Quintilian* (8. 2.) "*Urbem Romam accipimus.*"

5—10. 5. *Gentes.* Understand *timentes.* "He has terrified the nations, fearing lest," &c. Analogous to the Greek idiom, *ἐφόβησε μη*—6. *Sæculum Pyrrhæ.* Alluding to the deluge of Deucalion in Thessaly.—*Nova monstra.* "Wonders before unseen."—7. *Proteus.* A sea-deity, son of Oceanus and Tethys, gifted with prophecy and the power of assuming any form at pleasure. His fabled employment was to keep "the flocks" of Neptune, i. e. the *phocæ*, or seals.—8. *Visere.* A Græcism for *ad visendum.*—10. *Palumbis.* The common reading is *columbis;* but the true one is *palumbis.* The "palumbæ," or "wood-pigeons," construct their nests on the branches and in the hollows of trees; the *columbæ*, or "doves," are kept in dove-cots.

13—16. 13. *Flavum Tiberim.* "The yellow Tiber." A recent traveller remarks, with regard to this epithet of the Tiber: "*Yellow* is an exceedingly undescriptive translation of that tawny colour, that mixture of red, brown, grey and yellow, which should answer to *flavus* here; but I may not deviate from the established phrase, nor do I know a better." (*Rome in the nineteenth century, vol.* 1. *p.* 84.)—14. *Litore Etrusco.* The violence of the storm forced the waves of the Tiber from the upper or Tuscan shore, and caused an inundation on the lower bank, or left side, of the river, where Rome was situated.—15. *Monumenta regis.* "The memorial of King Numa." Alluding to the palace of Numa, which, according to Plutarch, stood in the immediate vicinity of the temple of Vesta, and was distinct from his other residence on the Quirinal hill. (*Plut. Vit. Num. c.* 14.)—16. *Vestæ.* What made the omen a peculiarly alarming one was, that the sacred fire was kept in this temple, on the preservation of which the safety of the empire was supposed in a great measure to depend. Compare *Ovid. Trist.* 3. 1. 29. "*Hic focus est Vestæ, qui Palladia servat et ignem.*" If a vestal virgin allowed the sacred fire to be extinguished, she was scourged by the Pontifex Maximus. Such an accident was always esteemed most unlucky, and expiated by offering extraordinary sacrifices. The fire was lighted up again, not from another fire, but from the rays of the sun, in which manner it was renewed every year on the first of March, that day being anciently the beginning of the year. Compare *Lipsius, de Vesta et Vestalibus Syntagma.*

17—19. 17. *Iliæ dum se*, &c. "While the god of the stream, lending too ready an ear to the wishes of his spouse, proudly shows himself an intemperate avenger to the complaining Ilia." The allusion is to Ilia or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Cæsar, whose assassination she is here represented as bewailing. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrion in his scholia on this ode, makes her to have been cast into the Tiber, previous to which she had become the bride of the Anio. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates as *uxorius amnis.* Servius (*ad Æn.* 1. 274.) alludes to this version of the fable, as adopted by Horace and others. Acron also, in his scholia on the present passage, speaks of Ilia as having married the god of the Tiber. According to the account which he gives, Ilia was buried on the banks of the Anio, and the river, having overflowed

its borders, carried her remains down to the Tiber; hence she was said to have espoused the deity of the last mentioned stream. It may not be improper to add here a remark of Niebhuhr's in relation to the name of this female. "The reading *Rhea*," observes the historian, "is a corruption introduced by the editors, who very unseasonably bethought themselves of the goddess: *rea* seems only to have signified the culprit, or the guilty woman: it reminds us of *rea femina*, which often occurs, particularly in Boccacio." (*Niebhuhr's Roman History, vol. 1. p. 176. 2d ed. Hare and Thirlwall's transl.*)—*Nimium.* Taken as an adjective, and referring to *uitorem.* It alludes to the violence of the inundation. Some commentators connect it as an adverb with *querenti:* "the too-complaining."—19. *Jove non probante.* Jupiter did not approve that the Tiber should undertake to avenge the death of Cæsar, a task which he had reserved for Augustus.

23—27. 22. *Graves Persæ.* "The formidable Parthians." Horace frequently uses the terms *Medi* and *Persæ* to denote the Parthians. The Median preceded the Persian power, which, after the interval of the Grecian dominion, was succeeded by the Parthian empire. The epithet *graves* alludes to the defeat of Crassus, and the check of Marc Antony.—*Perirent.* For *perituri fuissent.*—23. *Vitio parentum rara juventus.* "Posterity thinned through the guilt of their fathers." Alluding to the excesses of the civil contest.—25. *Vocet.* For *invocet.*—*Ruentis imperi rebus.* "To the affairs of the falling empire." *Rebus* by a Græcism for *ad res.*—26. *Prece qua.* "By what supplications."—27. *Virgines sanctæ.* Alluding to the vestal virgins.—*Minus audientem carmina.* "Turning a deaf ear to their solemn prayers." *Carmen* is frequently used to denote any set form of words either in prose or verse.—As Julius Cæsar was Pontifex Maximus at the time of his death, he was also, by virtue of his office, priest of Vesta; it being particularly incumbent on the Pontifex Maximus to exercise a superintending control over the rites of that goddess. Hence the anger of the goddess towards the Romans on account of Cæsar's death.

29—39. 29. *Scelus.* "Our guilt." Alluding to the crimes of the civil war.—31. *Nube candentes,* &c. "Having thy bright shoulders shrouded with a cloud." The gods, when they were pleased to manifest themselves to mortal eye, were generally, in poetic imagery, clothed with clouds, in order to hide, from mortal gaze, the excessive splendour of their presence.—*Augur Apollo.* "Apollo, god of prophecy."—33. *Erycina ridens.* "Smiling goddess of Eryx." Venus, so called from her temple on mount Eryx in Sicily.—34. *Quam Jocus circum,* &c. "Around whom hover Mirth and Love."—36. *Respicis.* "Thou again beholdest with a favouring eye." When the gods turned their eyes towards their worshippers, it was a sign of favour; when they averted them, of displeasure.—*Auctor.* "Founder of the Roman line." Addressed to Mars, as the reputed father of Romulus and Remus.—39. *Marsi.* The common texts have *Mauri.* But the people of Mauretania were never remarkable for their valour, and their cavalry besides were always decidedly superior to their infantry. The Marsi, on the other hand, were reputed to have been one of the most valiant nations of Italy.—*Cruentum.* This epithet beautifully describes the foe, as transfixed by the weapon of the Marsian and "weltering in his blood."

41—51. 41. *Sive mutata,* &c. "Or if, winged son of the benign Maia, having changed thy form, thou assumest that of a youthful hero on the earth." Mercury, the offspring of Jupiter and Maia, is here addressed.—*Juvenem.* Augustus.—43. *Patiens vocari,* &c. "Suffering thyself to be

called the avenger of Cæsar." An imitation of the Greek θέμις, *fas te vocari Cæsaris ultorem.*—46. *Lætus.* "Propitious."—47. *Iniquum.* "Offended at."—48. *Ocyor aura.* "An untimely blast." The poet prays that the departure of Augustus for the skies may not be accelerated by the crimes and vices of his people.—49. *Magnos triumphos.* Augustus, in the month of August, A. U. C. 725, triumphed for three days in succession: on the first day over the Pannonians, Dalmatians, Iapydæ, and their neighbours, together with some Gallic and Germanic tribes; on the second day, for the victory at Actium; on the third, for the reduction of Egypt. The successes over the Gauls and Germans had been obtained for him by his lieutenant C. Carinas.—50. *Pater atque Princeps.* Augustus is frequently styled on medals, *Pater Patriæ*, a title which the succeeding emperors adopted from him.—51. *Medos.* "The eastern nations." Alluding particularly to the Parthians. Compare note on line 22 of this Ode.—*Equitare inultos.* "To transgress their limits with impunity." To make unpunished inroads into the Roman territory.

ODE 3. Addressed to the ship which was about to convey Virgil to the shores of Greece. The poet prays that the voyage may be a safe and propitious one: alarmed, however, at the same time by the idea of the dangers which threaten his friend, he declaims against the inventor of navigation, and the daring boldness of mankind in general.—According to Heyne, (*Virgilii vita per annos digesta,*) this ode would appear to have been written A. U. C. 735, when, as Donatus states, the bard of Mantua had determined to retire to Greece, and Asia, and employ there the space of three years in correcting and completing the Æneid. (*Donat. Virg. vit.* § 51.) "*Anno vero quinquagesimo secundo,*" observes Donatus, "*ut ultimam manum Æneidi imponeret, statuit in Græciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiæ vacaret. Sed cum ingressus iter Athenis occurreret Augusto, ab Oriente Romam revertenti, una cum Cæsare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est: quem non intermissa navigatio auxit, ita ut gravior Indies, tandem Brundisium adventarit, ubi diebus paucis obiit, X. Kal. Octobr. C. Sentio, Q. Lucretio Cos.*

1—4. 1. *Sic te Diva, potens Cypri, &c.* "O Ship, that owest to the shores of Attica, Virgil entrusted by us to thy care, so may the goddess who rules over Cyprus, so may the brothers of Helen, bright luminaries, and the father of the winds direct thy course, all others being confined except Japyx, that thou mayest give him up in safety to his destined haven, and preserve the one half of my soul." With *reddas* and *serves*, understand *ut*, which stands in opposition to *sic.*—*Diva potens Cypri.* Venus. From her power over the sea, she was invoked by the Cnidians, as Εὐπλοία, the dispenser of favourable voyages. (*Pausan.* 1. 14.)—2. *Fratres Helenæ.* Castor and Pollux. It was the particular office of "the brothers of Helen" to bring aid to mariners in time of danger. They were identified by the ancients with those luminous appearances, resembling balls of fire, which are seen on the masts and yards of vessels before and after storms.—3. *Ventorum pater.* Æolus. The island in which he was fabled to have reigned, was Strongyle, the modern *Stromboli.*—4. *Obstrictis aliis.* An allusion to the Homeric fable of Ulysses and his bag of adverse winds.—*Iapyga.* The west-north-west. It received its name from Iapygia, in Lower Italy, which country lay partly in the line of its direction. It was the most favourable wind for sailing from Brundisium towards the south-

ern parts of Greece, the vessel having, in the course of her voyage to Attica, to double the promontories of Tænarus and Malea.

9—15. 9. *Illi robur et æs triplex*, &c. "That mortal had the strength of triple brass around his breast." *Robur et æs triplex* is here put for *robur æris tripliciis*.—12. *Africum*. The west-south-west wind, answering to the Λίψ of the Greeks.—13. *Aquilonibus*. The term *Aquilo* denotes in strictness the wind which blows from the quarter directly opposite to that denominated Africus. A strict translation of both terms, however, would diminish, in the present instance, the poetic beauty of the passage. The whole may be rendered as follows: "The headlong fury of the south-west wind, contending with the north-eastern blasts."—14. *Tristes Hyadas*. "The rainy Hyades." The Hyades were seven of the fourteen daughters of Atlas, their remaining sisters being called Pleiades. These virgins bewailed so immoderately the death of their brother Hyas, who was devoured by a lion, that Jupiter out of compassion, changed them into stars, and placed them in the head of Taurus, where they still retain their grief, their rising and setting being attended with heavy rains. Hence the epithet *tristes* ("weeping," "rainy,") applied to them by the poet.—15. *Adriæ*. Some commentators insist, that *Adriæ* is here used for the sea in general, because, as the Adriatic faces the south-east, the remark of Horace cannot be true of the south. In the age of the poet, however, the term *Adria* was used in a very extensive sense. The sea which it designated, was considered as extending to the southern coast of Italy, and the western shores of Greece, and the *Sinus Ionicus* (corresponding exactly with the present gulf of Venice) was regarded merely as a part of it.

17—19. 17. *Quem mortis timuit gradum*. "What path of death did he fear." i. e. what kind of death. Equivalent to *quam viam ad Orcum*.—18. *Rectis oculis*. "With steady gaze," i. e. with fearless eye. Most editions read *siccis oculis*, which Bentley altered, on conjecture, to *rectis*. Others prefer *fixis oculis*.—19. *Et infames scopulos Acroceraunia*. "And the Acroceraunia, ill-famed cliffs." The Ceraunia were a chain of mountains along the coast of Northern Epirus, forming part of the boundary between it and Illyricum. That portion of the chain which extended beyond Oricum, formed a bold promontory, and was termed Acroceraunia (Ἀκροκεραύνια) from its summit, (ἄκρα) being often struck by lightning (κεραυνὸς). This coast was much dreaded by the mariners of antiquity because the mountains were supposed to attract storms, and Augustus narrowly escaped shipwreck here when returning from Actium. The Acroceraunia are now called *Monte Chimera*.

22—39. 22. *Dissociabili*. "Forbidding all intercourse." Taken in an active sense.—24. *Transiliunt*. "Bound contemptuously over."—26. *Audax omnia perpeti*. A Greek construction: Θρασὺς πάντα τλῆναι. "Boldly daring to encounter every hardship."—25. *Per vetitum et nefas*. "Through what is forbidden by all laws both human and divine." The common text has *vetitum nefas*, which makes a disagreeable pleonasm.—27 *Atrox Iapeti genus*. "The resolute son of Iapetus." Prometheus.—28. *Fraude mala*. "By an unhappy fraud."—29. *Post ignem ætheria domo subductum*. "After the fire was drawn down by stealth from its mansion in the skies."—33. *Corripuit gradum*. "Accelerated its pace." We have here the remnant of an old tradition respecting the longer duration of life in primeval times.—34. *Expertus (est)*. "Essayed."—36. *Perrupit Acheronta Herculeus labor*. "The toiling Hercules burst the barriers of the lower world." Alluding to the descent of Hercules to the shades.

Acheron is here put figuratively for Orcus. The expression *Herculeus labor* is a Græcism, and in imitation of the Homeric form Βίη Ἡρακληείη. (*Od.* 11. 600.) So also Κάστορος βία (*Pind. Pyth.* 11. 93. (Τυδέος βία (*Æsch. S. C. Th.* 77.) &c.—39. *Cœlum.* Alluding to the battle of the giants with the gods.

ODE 4. The Ode commences with a description of the return of spring. After alluding to the pleasurable feelings attendant upon that delightful season of the year, the poet urges his friend Sextius, by a favourite Epicurean argument, to cherish the fleeting hour, since the night of the grave would soon close around him and bring all enjoyment to an end.

The transition in this ode, at the 13th line, has been censured by some as too abrupt. It only wears this appearance, however, to those who are unacquainted with ancient customs and the associated feelings of the Romans. "To one who did not know," observes Mr. Dunlop, "that the mortuary festivals almost immediately succeeded those of Faunus, the lines in question might appear disjointed and incongruous. But to a Roman, who at once could trace the association in the mind of the poet, the sudden transition from gaiety to gloom would seem but an echo of the sentiment which he himself annually experienced."

1—4. 1. *Solvitur acris hyems*, &c. "Severe winter is melting away beneath the pleasing change of spring and the western breeze."—*Veris.* The spring commenced, according to Varro (*R. R.* 1. 28.) on the seventh day before the Ides of February (7 Feb.) on which day, according to Columella, the wind Favonius began to blow.—*Favoni.* The wind Favonius received its name either from its being *favourable* to vegetation, (*favens genituræ*,) or from its *fostering* the grain sown in the earth, (*fovens sata*).—2. *Trahunt.* "Drag down to the sea." As the ancients seldom prosecuted any voyages in winter, their ships during that season were generally drawn up on land, and stood on the shore supported by props. When the season for navigation returned, they were drawn to the water by means of ropes and levers, with rollers placed below.—3. *Igni.* "In his station by the fire-side."—4. *Canis pruinis.* "With the hoar-frost." *Pruina* is from the Greek πρυμνη.

5—7. 5. *Cytherea.* "The goddess of Cythera." Venus: so called from the island of Cythera, now *Cerigo*, near the promontory of Malea, in the vicinity of which island she was fabled to have risen from the sea.—*Choros ducit.* "Leads up the dances."—*Imminente luna.* "Under the full light of the moon." The moon is here described as being directly over head, and, by a beautiful poetic image, *threatening* as it were to fall.—6. *Junctæque Nymphis Gratiæ decentes.* "And the graces, arbitresses of all that is lovely and becoming, joined hand in hand with the Nymphs." We have no single epithet in our language, which fully expresses the meaning of *decentes* in this and similar passages. The idea intended to be conveyed is analogous to that implied in the τὸ καλὸν of the Greeks; ("*omne quod pulchrum et decorum est.*")—7. *Dum graves Cyclopum*, &c. "While glowing Vulcan kindles up the laborious forges of the Cyclops." The epithet *ardens* is here equivalent to *flammis relucens*, and beautifully describes the person of the god as glowing amid the light which streams from his forge. Horace is thought to have imitated in this passage some Greek poet of Sicily, who, in depicting the approach of spring, lays the scene in his native island, with mount Ætna smoking in the distant horizon. The inte-

rior of the mountain is the fabled scene of Vulcan's labours; and here he is busily employed in forging thunderbolts for the monarch of the skies to hurl during the storms of spring, which are of frequent occurrence in that climate.

9—12. 9. *Nitidum.* "Shining with unguents."—*Caput impedire.* At the banquets and festive meetings of the ancients, the guests were crowned with garlands of flowers, herbs, or leaves, tied and adorned with ribands, or with the inner rind of the linden tree. These crowns it was thought prevented intoxication.—*Myrto.* The myrtle was sacred to Venus.—10. *Solutæ.* "Freed from the fetters of winter."—11. *Faunо.* Faunus, the guardian of the fields and flocks, had two annual festivals called *Faunalia*, one on the Ides (13th) of February, and the other on the Nones (5th) of December. Both were marked by great hilarity and joy.—12. *Seu poscat agna*, &c. "Either with a lamb if he demand one, or with a kid if he prefer that offering."

13—16. 13. *Pallida Mors*, &c. "Pale death, advancing with impartial footstep, knocks for admittance at the cottages of the poor, and the lofty dwellings of the rich." Horace uses the term *rex* as equivalent to *beatus* or *dives*. As regards the apparent want of connection between this portion of the ode and that which immediately precedes, compare what has been said in the introductory remarks.—15. *Inchoare.* "Day after day to renew."—16. *Jam te premet nox*, &c. The passage may be paraphrased as follows: "Soon will the night of the Grave descend upon thee, and the Manes of fable crowd around, and the shadowy home of Pluto become also thine own." The *Zeugma* in the verb *premo*, by which it is made to assume a new meaning in each clause of the sentence, is worthy of notice. By the Manes of fable are meant the shades of the departed, often made the theme of the wildest fictions of poetry. Some commentators, however, understand the expression in its literal sense, "the Manes of whom all is fable," and suppose it to imply the disbelief of a future state.

17—18. 17. *Simul.* For *Simul ac.*—18. *Talis.* This may either be the adjective, or else the ablative plural of *talus*. If the former, the meaning of the passage will be "Thou shalt neither cast lots for the sovereignty of such wine as we have here, nor, &c." Whereas if *talis* be regarded as a noun, the interpretation will be, "Thou shalt neither cast lots with the dice for the sovereignty of wine, nor," &c. This latter mode of rendering the passage is the more usual one, but the other is certainly more animated and poetical, and more in accordance too with the very early and curious belief of the Greeks and Romans in relation to a future state. They believed that the souls of the departed, with the exception of those who had offended against the majesty of the gods, were occupied in the lower world with the unreal performance of the same actions which had formed their chief object of pursuit in the regions of day. Thus, the friend of Horace will still quaff his wine in the shades, but the cup and its contents will be, like their possessor, a shadow and a dream: it will not be *such* wine as he drank upon the earth.—As regards the expression, "sovereignty of wine," it means nothing more than the office of *arbiter bibendi*, or "toast-master." (Compare Ode 2. 7. 25.)

Ode 5. Pyrrha, having secured the affections of a new admirer, is addressed by the poet, who had himself experienced her inconstancy and

faithlessness. He compares her youthful lover to one whom a sudden and dangerous tempest threatens to surprise on the deep,—himself to the mariner just rescued from the perils of shipwreck.

1—5. 1. *Multa in rosa.* "Crowned with many a rose." An imitation of the Greek idiom, *ἐν στεφάνοις εἶναι* (*Eurip. Herc. Fur.* 677.)—2. *Urguet.* Understand *te.* "Prefers unto thee his impassioned suit." *Urguet* would seem to imply an affected coyness and reserve on the part of Pyrrha, in order to elicit more powerfully the feelings of him who addresses her.—5. *Simplex munditiis.* "With simple elegance." Plain in thy neatness. (Milton.)—*Fidem mutatosque deos.* "Thy broken faith, and the gods adverse to his prayer." The gods, who once seemed to smile upon his suit, are now, under the epithet of "*mutati*" ("altered") represented as frowning upon it.

7—12. 7. *Nigris ventis.* "With blackening clouds." The epithet *nigri*, here applied to the winds, is equivalent to "*cælum nigrum reddentes.*" —8. *Emirabitur insolens.* "Unaccustomed to the sight shall be lost in wonder at."—9. *Aurea.* "All golden," i. e. possessing a heart swayed by the purest affection towards him.—10. *Vacuam.* "Free from all attachment to another."—11. *Nescius auræ fallacis.* Pyrrha is likened in point of fickleness to the wind.—12. *Nites.* An idea borrowed from the appearance presented by the sea when reposing in a calm, its treacherous waters sparkling beneath the rays of the sun.

13. *Me tabula sacer,* &c. Mariners rescued from the dangers of shipwreck were accustomed to suspend some votive tablet or picture, together with their moist vestments, in the temple of the god by whose interposition they believed themselves to have been saved. In these paintings the storm, and the circumstances attending their escape, were carefully delineated. Ruined mariners frequently carried such pictures about with them, in order to excite the compassion of those whom they chanced to meet, describing at the same time in songs the particulars of their story. Horace in like manner speaks of the votive tablet which gratitude has prompted him to offer in thought, his peace of mind having been nearly shipwrecked by the brilliant but dangerous beauty of Pyrrha.

ODE 6. M. Vipsanius Agrippa, to whom this ode is addressed, is thought to have complained of the silence which Horace had preserved in relation to him throughout his various pieces. The poet seeks to justify himself on the ground of his utter inability to handle so lofty a theme. "Varius will sing thy praises, Agrippa, with all the fire of a second Homer. For my own part, I would as soon attempt to describe in poetic numbers the god of battle, or any of the heroes of the Iliad, as undertake to tell of thy fame and that of the royal Cæsar." The language, however, in which the bard's excuse is conveyed, while it speaks a high eulogium on the characters of Augustus and Agrippa, proves at the same time, how well qualified he was to execute the task which he declines.

Sanadon, without the least shadow of probability, endeavours to trace an allegorical meaning throughout the entire ode. He supposes Pollio to be meant by Achilles, Agrippa and Messala by the phrase *duplicis Ulixei*, Antony and Cleopatra by the "house of Pelops," Statilius Taurus by the god Mars, Marcus Titius by Meriones, and Mæcenas by the son of Tydeus.

1. *Scriberis Vario*, &c. "Thou shalt be celebrated by Varius, a bard of Maeonian strain, as valiant," &c. *Vario* and *altili* are datives, put by a Græcism for ablatives.—The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varius, famed for his epic and tragic productions. Quintilian (10. 1.) asserts, that a tragedy of his, entitled Thyestes, was deserving of being compared with any of the Grecian models. He composed also a panegyric on Augustus, of which the ancient writers speak in terms of high commendation. Macrobius (*Sat.* 6. 1.) has preserved some fragments of a poem of his on death. Varius was one of the friends who introduced Horace to the notice of Mæcenas, and, along with Plotius Tucca, was entrusted by Augustus with the revision of the Æneid. It is evident that this latter poem could not have yet appeared when Horace composed the present ode, since he would never certainly, in that event, have given Varius the preference to Virgil. For an account of the literary imposture of Heerkens in relation to a supposed tragedy of Varius's, entitled *Tereus*, consult *Schoell, Hist. Lit. Rom. vol.* 1. 212. *seqq.*

2—5. 2. *Mœonii carminis alitl.* The epithet "Mæonian," contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Mæonian (i. e. Lydian) descent. The term *alitl* refers to a custom in which the ancient poets often indulged of likening themselves to the eagle and the swan.—3. *Quem virum cunque.* "For whatever exploit," i. e. *quod attinet ad rem, quamcunque*, &c.—5. *Agrippa.* M. Vipsanius Agrippa, a celebrated Roman of humble origin, but who raised himself by his civil and military talents to some of the highest offices in the empire. He gained two celebrated naval victories for Augustus, the one at Actium, and the other over the fleet of Sextus Pompeius, near Mylæ off the coast of Sicily. Agrippa was distinguished also for his successes in Gaul and Germany. He became eventually the son-in-law of the emperor, having married, at his request, Julia the widow of Marcellus. The Pantheon was erected by him.

5—12. 5. *Nec gravem Pelidæ stomachum*, &c. "Nor the fierce resentment of the unrelenting son of Peleus," alluding to the wrath of Achilles, the basis of the Iliad, and his beholding unmoved, amid his anger against Agamemnon, the distresses and slaughter of his countrymen.—7. *Nec cursus duplicis*, &c. "The wanderings of the crafty Ulysses."—8. *Sævam Pelopis domum.* Atreus, Thyestes, Agamemnon, Orestes, &c. the subjects of tragedies.—10. *Imbellisque lyræ Musa potens.* "And the Muse that sways the peaceful lyre." Alluding to his own inferiority in epic strain, and his being better qualified to handle sportive and amatory themes.—12. *Culpa deterere ingeni.* "To diminish (i. e. weaken) by any want of talent on our part."

14—20. 14. *Digne.* "In strains worthy of the theme."—15. *Merionen.* Merlones, charioteer and friend of Idomeneus.—16. *Tydiden.* Diomede, son of Tydeus.—*Superis parem.* "A match for the inhabitants of the skies." Alluding to the wounds inflicted on Venus and Mars by the Grecian warrior.—17. *Nos cuncta*, &c. "We, whether free from all attachment to another, or whether we burn with any passion, with our wonted exemption from care, sing of banquets; we sing of the contests of maidens, briskly assailing with pared nails their youthful admirers."—18. *Sectis.* Bentley conjectures *strictis*, which conveys, however, rather the idea of a serious contest.

ODE 7. Addressed to L. Munatius Plancus, who had become suspected by Augustus of disaffection, and meditated, in consequence, retiring from Italy to some one of the Grecian cities. As far as can be conjectured from the present ode, Plancus had communicated his intention to Horace, and the poet now seeks to dissuade him from the step, but in such a way, however, as not to endanger his own standing with the emperor. The train of thought appears to be as follows: "I leave it to others to celebrate the far-famed cities and regions of the rest of the world. My admiration is wholly engrossed by the beautiful scenery around the banks and falls of the Anio." (He here refrains from adding "betake yourself, Plancus, to that lovely spot," but merely subjoins,) "The south wind, my friend, does not always veil the sky with clouds. Do you therefore bear up manfully under misfortune, and, wherever you may dwell, chase away the cares of life with mellow wine, taking Teucer as an example of patient endurance worthy of all imitation."

1. *Laudabunt alii.* "Others are wont to praise." This peculiar usage of the future is in imitation of a Greek idiom, of no unfrequent occurrence: thus ἀτιμήσουσι (*Hes. Ἔργ. καὶ ἡμ.* 185.) for ἀτιμᾶν φιλοῦσι, and μέμψονται (*id. ibid.* 186.) for μέμφεσθαι φιλοῦσι. For other examples, compare *Grævius, Lect. Hes. c.* 5. and *Matthiæ. G. G.* § 503. 4.

Claram Rhodon. "The sunny Rhodes." The epithet *claram* is here commonly rendered by "illustrious," which weakens the force of the line by its generality, and is decidedly at variance with the well-known skill displayed by Horace in the selection of his epithets. The interpretation, which we have assigned to the word, is in full accordance with a passage of Lucan (8. 248.) "*Claramque reliquit sole Rhodon.*" Pliny (*H. N.* 2. 62.) informs us of a boast on the part of the Rhodians, that not a day passed during which their island was not illumined for an hour at least by the rays of the sun, to which luminary it was sacred.—*Mitylenen.* Mitylene, the capitol of Lesbos, and birth place of Pittacus, Alcæus, Sappho, and other distinguished individuals. Cicero, in speaking of this city, (2 *Orat. in Rull.* 14.) says, "*Urbs, et natura, et situ et descriptione ædificiorum, et pulchritudine, in primis nobilis.*"

2—4. 2. *Epheson.* Ephesus, a celebrated city of Ionia, in Asia Minor, famed for its temple and worship of Diana.—*Bimarisve Corinthi mœnia.* "Or the walls of Corinth, situate between two arms of the sea." Corinth lay on the isthmus of the same name, between the Sinus Corinthiacus (Gulf of *Lepanto*) on the west, and the Sinus Saronicus (Gulf of *Engia*) on the south-east. Its position was admirably adapted for commerce.—3. *Vel Baccho Thebas,* &c. "Or Thebes ennobled by Bacchus, or Delphi by Apollo." Thebes, the capital of Bœotia, was the fabled scene of the birth and nurture of Bacchus.—Delphi was famed for its oracle of Apollo. The city was situate on the southern side of mount Parnassus.—4. *Tempe.* The Greek accusative plural, Τέμπη, contracted from Τέμπεα. Tempe was a beautiful valley in Thessaly, between the mountains Ossa and Olympus, and through which flowed the Peneus.

5—7. 5. *Intactæ Palladis arces.* "The citadel of the virgin Pallas." Alluding to the acropolis of Athens, sacred to Minerva.—7. *Indeque decerptam fonti,* &c. "And to place around their brow the olive crown, deserved and gathered by them for celebrating such a theme." The olive was sacred to Minerva.—Some editions read "*Undique*" for "*Indeque,*" and the meaning will then be "To place around their brow the olive crown deserved and gathered by numerous other bards." The common lec-

tion *Undique decerptæ frondi*, &c. must be rendered, "To prefer the olive-leaf to every other that is gathered."

9—11. 9. *Aptum equis Argos.* "Argos well-fitted for the nurture of steeds." An imitation of the language of Homer "Αργος ἱππόβοτον (*Il.* 2. 287.) *Ditesque Mycenas.* Compare Sophocles (*Electr.* 9.) Μυκήνας τὰς πολυχρύσους.—10. *Patiens Lacedæmon.* Alluding to the patient endurance of the Spartans under the severe institutions of Lycurgus.—11. *Larisæ campus opimæ.* Larissa, the old Pelasgic capital of Thessaly, was situate on the Peneus, and famed for the rich and fertile territory in which it stood.—*Tam percussit.* "Has struck with such warm admiration."

12. *Domus Albuneæ resonantis.* "The home of Albunea, re-echoing to the roar of waters." Commentators and tourists are divided in opinion respecting the *domus Albuneæ*. The general impression, however, seems to be, that the temple of the Sibyl, on the summit of the cliff at Tibur, (now *Tivoli*) and overhanging the cascade, presents the fairest claim to this distinction. It is described as being at the present day a most beautiful ruin. "This beautiful temple," observes a recent traveller, "which stands on the very spot where the eye of taste would have placed it, and on which it ever reposes with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm." (*Rome in the Nineteenth Century, vol.* 2. *p.* 398. *Am. ed.*) Among the arguments in favour of the opinion above stated, it may be remarked, that Varro, as quoted by Lactantius (*de Falsa Rel.* 1. 6.) gives a list of the ancient Sibyls, and, among them, enumerates the one at Tibur, surnamed Albunea, as the tenth and last. He farther states that she was worshipped at Tibur, on the banks of the Anio. Suidas also says, Δεκάτη ἡ Τιβουρτία, ὀνόματι Ἀλβουναία. Eustace is in favour of the "Grotto of Neptune," as it is called at the present day, a cavern in the rock, to which travellers descend in order to view the second fall of the Anio. (*Class. Tour. vol.* 2. *p.* 230. *Lond. ed.*) Others again suppose that the *domus Albuneæ* was in the neighbourhood of the *Aquæ Albulæ*, sulphureous lakes, or now rather pools, close to the *Via Tiburtina*, leading from Rome to Tibur; and it is said, in defence of this opinion, that, in consequence of the hollow ground in the vicinity returning an echo to footsteps, the spot obtained from Horace the epithet of *resonantis*. (*Spence's Polymetis.*) The idea is certainly an ingenious one, but it is conceived that such a situation would give rise to feelings of insecurity rather than of pleasure.

13—15. 13. *Præceps Anio.* "The headlong Anio." This river, now the *Teverone*, is famed for its beautiful cascades, near the ancient town of Tibur, now *Tivoli*.—*Tiburni lucus.* This grove, in the vicinity of Tibur, took its name from Tiburnus, who had here divine honours paid to his memory. Tradition made him, in conjunction with his brothers Catillus and Coras (all three being sons of Amphiaraus,) to have led an Argive colony to the spot and founded Tibur.—15. *Albus ut obscuro.* Some editions make this the commencement of a new ode, on account of the apparent want of connection between this part and what precedes; but consult the introductory remarks to the present ode, where the connection is fully shown. By the *Albus Notus* "the clear south wind," is meant the Λευκόνοτος, or Ἀργέστης Νότος (*Il.* 11. 306.) of the Greeks. This wind, though for the most part a moist and damp one, whence its name (νότος, *a vorio*, "moisture," "humidity,") in certain seasons of the year well merited the appellation here given it by Horace, producing clear

and serene weather.—*Deterget.* "Chases away." Literally "wipes away."

19—22. 19. *Molli mero.* "With mellow wine." Some editions place a comma after *tristitiam* in the previous line, and regard *molli* as a verb in the imperative: "and soften the toils of life, O Plancus, with wine."—21. *Tui.* Alluding either to its being one of his favourite places of retreat, or, more probably, to the villa which he possessed there.—*Teucer.* Son of Telamon, King of Salamis, and brother of Ajax. Returning from the Trojan war, he was banished by his father for not having avenged his brother's death. Having sailed, in consequence of this, to Cyprus, he there built a town called Salamis, after the name of his native city and island.—22. *Lyæo.* "With wine." Lyæus is from the Greek Λυαῖος, an appellation given to Bacchus, in allusion to his *freeing* the mind from care, (Λυεῖν, "to loosen," "to free.") Compare the Latin epithet *Liber* ("*qui liberat a cura.*")

23—32. 23. *Populea.* The poplar was sacred to Hercules. Teucer wears a crown of it on the present occasion, either as the general badge of a hero, or because he was offering a sacrifice to Hercules. The white, or silver, poplar is the species here meant.—26. *O socii comitesque.* "O companions in arms and followers." *Socii* refers to the chieftains who were his companions: *comites*, to their respective followers.—27. *Auspice Teucro.* "Under the auspices of Teucer."—29. *Ambiguam tellure nova*, &c. "That Salamis will become a name of ambiguous import by reason of a new land." A new city of Salamis shall arise in a new land, (Cyprus) so that whenever hereafter the name is mentioned men will be in doubt, for the moment, whether the parent city is meant, in the island of the same name, or the colony in Cyprus.—32. *Cras ingens iterabimus æquor.* "On the morrow, we will again traverse the mighty surface of the deep." They had just returned from the Trojan war, and were now a second time to encounter the dangers of ocean.

Ode 8. Addressed to Lydia, and reproaching her for detaining the young Sybaris, by her alluring arts, from the manly exercises in which he had been accustomed to distinguish himself.

2—5. 2. *Amando.* "By thy love."—4. *Campum.* Alluding to the Campus Martius, the scene of the gymnastic exercises of the Roman youth.—*Patiens pulveris atque solis.* "Though once able to endure the dust and the heat."—5. *Militaris.* "In martial array." Among the sports of the Roman youth, were some in which they imitated the costume and movements of regular soldiery.

6—9. 6. *Æquales.* "His companions in years." Analogous to the Greek τοὺς ἡλικας.—*Gallica nec lupatis*, &c. "Nor manages the Gallic steeds with curbs fashioned like the teeth of wolves." The Gallic steeds were held in high estimation by the Romans. Tacitus (*Ann.* 2. 5.) speaks of Gaul's being at one time almost drained of its horses: "*fessas Gallias ministrandis equis.* They were, however, so fierce and spirited a breed as to render necessary the employment of "*frena lupata*," i. e. curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms λύκοι and ἐχῖνοι. *Schneider. Wörterb. s. v.*—8. *Flavum Tiberim.* Compare Explanatory Notes, Ode 2. 13. of this

book.—9. *Oleum.* "The oil of the ring." Wax was comonly mixed with it, and the composition was then termed *ceroma* (κηρώμα.) With this the wrestlers were anointed in order to give pliability to their limbs, and, after anointing their bodies, were covered with dust, for the purpose of affording their antagonists a better hold. (Compare *Lucian, de Gymnastis, vol. 7. p. 189. ed. Bip.*) The term *ceroma* (κηρώμα) is sometimes in consequence used for the ring itself. (Compare *Plutarch, An seni sit ger. resp.—vol. 12. p. 119. ed. Hutten. Seneca. Brevit. vit. 12. Plin. H. N. 35. 2.*)

10—16. 10. *Armis.* "By martial exercises."—11. *Sæpe disco, &c.* "Though famed for the discus often cast, for the javelin often hurled, beyond the mark." The discus (δίσκος) or coit, was round, flat, and perforated in the centre. It was made either of iron, brass, lead, or stone, and was usually of great weight. Some authorities are in favour of a central aperture, others are silent on this head. The Romans borrowed this exercise from the Greeks, and among the latter the Lacedæmonians were particularly attached to it.—12. *Expedito.* This term carries with it the idea of great skill as evinced by the *ease* of performing these exercises.—13. *Ut marinæ, &c.* Alluding to the story of Achilles having been concealed in female vestments at the court of Lycomedes, King of Scyros, in order to avoid going to the Trojan war.—14. *Sub lacrymosæ Trojæ funera.* "On the eve of the mournful carnage of Troy." i. e. in the midst of the preparations for the Trojan war.—15. *Virilis cultus.* "Manly attire."—16. *In cædem et Lycias catervas.* A Hendiadys. "To the slaughter of the Trojan bands." *Lycias* is here equivalent to *Trojanas*, and refers to the collected forces of the Trojans and their allies.

Ode 9. Addressed to Thaliarchus, whom some event had robbed of his peace of mind. The poet exhorts his friend to banish care from his breast, and, notwithstanding the pressure of misfortune, and the gloomy severity of the winter-season, which then prevailed, to enjoy the present hour and leave the rest to the gods.

The commencement of this ode would appear to have been imitated from Alcæus.

2. *Soracte.* Mount Soracte lay to the south-east of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called *Monte S. Silvestro*, or, as it is by modern corruption sometimes termed, *Sant' Oreste.* On the summit was a temple and grove, dedicated to Apollo, to whom an annual sacrifice was offered by the people of the country distinguished by the name of Hirpii, who were on that account held sacred, and exempted from military service and other public duties (*Plin. H. N. 7. 2.*) The sacrifice consisted in their passing over heaps of red hot embers, without being injured by the fire. (Compare *Virgil, Aen. 11. 785. Sil. Ital. 5. 175.*)

3. *Laborantes.* This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow. As regards the present climate of Italy, which is thought from this and other passages of the ancient writers, to have undergone a material change, the following remarks may not prove unacceptable. "It has been thought by some modern writers," observes Mr. Cramer, (referring to

L'Abbé du Bos, "*Reflex. sur la Poesie et sur la Peinture*," *vol.* 2. *p.* 296. and *L'Abbé Longuerue*, cited by *Gibbon*, "*Miscellaneous Works*," *vol.* 3. *p.* 245.) "that the climate and temperature of Italy have undergone some change during the lapse of ages: that the neighbourhood of Rome, for instance, was colder than it is at present. This opinion seems founded on some passages of Horace (*Ode.* 1. 9. *Epist.* 1. 7. 10.) and Juvenal (*Sat.* 6. 521.) in which mention is made of the Tibur as being frozen, and of the rest of the country as exhibiting all the severity of winter. But these are circumstances which happen as often in the present day as in the time of Horace; nor is it a very uncommon thing to see snow in the streets of Rome in March, or even April. I witnessed a fall of snow there, on the 12th of April, 1817. Whatever change may have taken place in some districts is probably owing to the clearing away of great forests, or the draining of marshes, as in Lombardy, which must be allowed to be a much better cultivated and more populous country than it was in the time of the Romans. On the other hand, great portions of land now remain uncultivated which were once productive and thickly inhabited. The *Campagna di Roma*, part of Tuscany, and a great portion of Calabria are instances of the latter change." (*Description of Ancient Italy*, *vol.* 1. *p.* 10.)

3—10. 3. *Gelu acuto.* "By reason of the keen frost."—5. *Dissolve frigus.* "Dispell the cold."—6. *Benignius.* "More plentifully." Regarded by some as an adjective, agreeing with *merum.* "Rendered more mellow by age."—7. *Sabina diota.* "From the Sabine jar." The vessel is here called Sabine, from its containing wine made in the country of the Sabines. The *diota* received its name from its having two handles or ears (δὶς and οὖς). It contained generally forty eight sextarii, about twenty seven quarts English measure.—9. *Quî simul stravere*, &c. "For, as soon as they have lulled," &c. The relative is here elegantly used to introduce a sentence, instead of a personal pronoun with a particle.—*Æquore fervido.* "Over the boiling surface of the deep."

13—24. 13. *Fuge quærere.* "Avoid enquiring." Seek not to know.—14. *Quod Fors dierum cunque dabit.* A tmesis for *quodcunque dierum fors dabit.*—*Lucro adpone.* "Set down as gain"—16. *Puer.* "While still young."—*Neque tu choreas.* The use, or rather repetition, of the pronoun before *choreas* is extremely elegant, and in imitation of the Greek.—17. *Donec* [illegible] &c. "As long as morose old-age is absent from thee still blooming with youth.—18. *Campus et areæ.* "Rambles both in the Campus Martius and along the public walks." By *areæ* are here meant those parts of the city that were free from buildings, the same probably as the squares and parks of modern days, where young lovers were fond of strolling.—*Sub noctem.* "At the approach of evening."—21. *Nunc et latentis*, &c. The order of the construction is, *et nunc gratus risus* (repetatur) *ab intimo angulo, proditor latentis puellæ.* The verb *repetatur* is understood. The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or the voluntary act of the party concealed.—24. *Male pertinaci.* "Faintly resisting." Pretending only to oppose.

ODE 10. In praise of Mercury. Imitated, according to the Scholiast Porphyrion, from the Greek poet Alcæus.

1—6. 1. *Facunde.* Mercury was regarded as the inventor of language, and the god of eloquence.—*Nepos Atlantis.* Mercury was the fabled son of Maia, one of the daughters of Atlas.—The word *Atlantis* must be pronounced here *A-tlantis*, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus στε-θρα (*Soph. Philoct.* 490.), τε-κνον (*ib.* 874.). τε-χνην (*id. Trach.* 629.) &c. 2. *Feros cultus hominum recentum.* "The savage manners of the early race of men." The ancients believed that the early state of mankind was but little removed from that of the brutes. (Compare *Horace, Serm.* 1. 3. 99. *seqq.*)—3. *Voce.* "By the gift of language."—*Catus.* "Wisely." Mercury wisely thought, that nothing would sooner improve and soften down the savage manners of the primitive race of men than mutual intercourse, and the interchange of ideas by means of language.—*Decore more palæstræ.* "By the institution of the grace-bestowing palæstra." The epithet *decoræ* is here used to denote the effect produced on the human frame by gymnastic exercises.—6. *Curvæ lyræ parentem.* "Parent of the bending lyre." Mercury (*Hymn. in Merc.* 20. *seqq.*) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell, (ἑπτὰ δὲ συμφώνους ἄνευ ἐτανύσσατο χορδάς.) Hence the epithets Ἑρμαίη and Κυλληναίη, which are applied to this instrument, and hence also the custom of designating it by the terms χέλυς, *chelys, testudo*, &c. Compare Gray, (*Progress of Poesy*) "Enchanting shell." Another, and probably less accurate, account makes this deity to have discovered on the banks of the Nile, after the subsiding of an inundation, the shell of a tortoise with nothing remaining of the body but the sinews: these when touched emitted a musical sound, and gave Mercury the first hint of the lyre. (Compare *Germ. c.* 23. *Isidor. Orig.* 3. 4.) It is very apparent that the fable, whatever the true version may be, has an astronomical meaning, and contains a reference to the seven planets, and to the pretended music of the spheres.

9—11. 9. *Te boves olim nisi reddidisses*, &c. "While Apollo, in former days, seeks, with threatening accents to terrify thee, still a mere stripling, unless thou didst restore the cattle removed by thy art, he laughed to find himself deprived also of his quiver."—*Boves.* The cattle of Admetus were fed by Apollo on the banks of the Amphrysus, in Thessaly, after that deity had been banished for a time from the skies for destroying the Cyclopes. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he discover the place where they are hidden until ordered so to do by his sire. (*Hymn. in Merc.* 70. *seqq.*) Lucian (*Dial. D.* 7.) mentions other sportive thefts of the same deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and hot. (Εἰ δὲ μὴ βαρύτερος ὁ κεραυὸς ἦν, καὶ πολὺ τὸ πῦρ εἶχε, κἀκεῖνον ἂν ὑφεῖλετο. *Lucian, l. c.*)—11. *Viduus.* A Græcism for *viduum se sentiens.* Horace, probably following Alcæus, blends together two mythological events, which, according to other authorities, happened at distinct periods. The Hymn to Mercury merely speaks of the theft of the cattle, after which Mercury gives the lyre as a peace-offering to Apollo. The only allusion to the arrows of the god is where Apollo, after this, expresses his fear lest the son of Maia may deprive him both of these weapons and of the lyre itself.

Δεῖδια, Μαιάδος υἱέ, διάκτορε, ποικιλομῆτα,
μή μοι ἀναιλέψῃς κιθάριν καὶ καμπύλα τόξα.

13—19. 13. *Quin et Atridas, &c.* "Under thy guidance, too, the rich Priam passed unobserved the haughty sons of Atreus." Alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. (Consult *Homer, Il.* 24. 336, *seqq.*)—14. *Dives Priamus.* Alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles.—15. *Thessalos ignes.* "The Thessalian watch fires." Referring to the watches and troops of Achilles, through whom Priam had to pass in order to reach the tent of their leader.—16. *Fefellit.* Equivalent here to the Greek ἔλαθεν.—17. *Tu pias lætis, &c.* Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοπομπὸς and νεκροπομπος so often applied to him. The verb *reponis* in the present stanza receives illustration, as to its meaning, from the passage in Virgil, where the future descendants of Æneas are represented as occupying abodes in the land of spirits previously to their being summoned to the regions of day. (*Æn.* 6. 756, *seqq.*)—18. *Virgaque levem coerces,* &c. An allusion to the *caduceus* of Mercury.—19. *Superis deorum,* a Græcism for *Superis diis.*

Ode 11. Addressed to Leuconoe, by which fictitious name a female friend of the poet's is thought to be designated. Horace, having discovered that she was in the habit of consulting the astrologers of the day in order to ascertain, if possible, the term both of her own, as well as his, existence, entreats her to abstain from such idle enquiries, and leave the events of the future to the wisdom of the gods.

1—4. 1. *Tu ne quæsieris.* "Enquire not, I entreat." The subjunctive mood is here used as a softened imperative, to express entreaty or request; and the air of earnestness with which the poet addresses his female friend is increased by the insertion of the personal pronoun.—2. *Finem.* "Term of existence."—*Babylonios numeros.* "Chaldean tables." The Babylonians, or, more strictly speaking, Chaldeans, were the great astrologers of antiquity, and constructed tables for the calculation of nativities and the prediction of future events. This branch of charlatanism made such progress and attained so regular a form among them, that subsequently the terms Chaldean and Astrologer became completely synonymous.—3. *Ut melius.* "How much better is it."—4. *Ultimam.* "This as the last."

4—8. 4. *Quæ nunc oppositis,* &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term *pumicibus* are meant rocks corroded and eaten into caverns by the constant dashing of the waters.—5. *Vina liques.* "Filtrate thy wines." The wine-strainers of the Romans were made of linen, placed round a frame-work of osiers, shaped like an inverted cone. In consequence of the various solid or viscous ingredients which the ancients added to their wines, frequent straining became necessary to prevent inspissation.—*Spatio brevi.* "In consequence of the brief span of human existence."—8. *Carpe diem.* "Enjoy the present day."

Ode 12. Addressed to Augustus.—The poet, intending to celebrate

the praises of his imperial master, pursues a course extremely flattering to the vanity of the latter, by placing his merits on a level with those of gods and heroes.

1—6. 1. *Quem virum aut heroa.* "What living or departed hero." Compare the remark of the scholiast, "*Quem virum de vivis? quem heroa de mortuis?*"—*Lyra vel acri tibia.* "On the lyre, or shrill-toned pipe." i. e. in strains adapted to either of these instruments.—2. *Celebrare.* A Græcism, for *ad celebrandum.*—*Clio.* The first of the nine muses, and presiding over epic poetry and history.—3. *Jocosa imago.* "Sportive echo." Understand *vocis.*—5. *In umbrosis Heliconis oris.* "Amid the shady borders of Helicon." A mountain in Bœotia, one of the favourite haunts of the Muses.—6. *Super Pindo.* "On the summit of Pindus." The chain of Pindus separated Thessaly from Epirus. It was sacred to Apollo and the Muses.—*Hæmo.* Mount Hæmus stretches its great belt round the north of Thrace, in a direction nearly parallel with the coast of the Ægean. The modern name is *Eminch Dag*, or *Balkan.*

7—15. 7. *Vocalem.* "The tuneful."—*Temere.* "In wild confusion." The scene of this wonderful feat of Orpheus was near Zone, on the coast of Thrace. (*Mela*, 2. 2.)—9. *Arte materna.* Orpheus was the fabled son of Calliope, one of the Muses.—11. *Blandum et auritas, &c.* "Sweetly persuasive also to lead along with melodious lyre the listening oaks," i. e. who with sweetly persuasive accents and melodious lyre led along, &c. The epithet *auritas* is here applied to *quercus* by a bold image. The oaks are represented as following Orpheus with pricked-up ears.—13. *Quid prius dicam, &c.* "What shall I celebrate before the accustomed praises of the Parent of us all?" Some read *parentum*, instead of *parentis*, "What shall I first celebrate, in accordance with the accustomed mode of praising adopted by our fathers?" Others, retaining *parentum*, place an interrogation after *dicam*, and a comma after *laudibus.* "What shall I first celebrate in song?—In accordance with the accustomed mode of praising adopted by our fathers, I will sing of him who" &c.—15. *Variis horis.* "With its changing seasons."

17—26. 17. *Unde.* "From whom." Equivalent to *ex quo.*—19. *Proximos tamen*, &c. "Pallas, however, enjoys honours next in importance to his own." Minerva had her temple, or rather shrine, in the Capitol, on the right side of that of Jupiter, while Juno's merely occupied the left. Some commentators think that Minerva was the only one of the deities after Jupiter who had the right of hurling the thunderbolt. This, however, is expressly contradicted by ancient coins. (*Rasche, Lex. Rei Numism. vol. 2. pt. 1. p. 1192.—Heyne, Excurs. ad Virg. Æn. 1. 42.*)—21. *Prœliis audax Liber.* The victories of Bacchus, and especially his conquest of India, form a conspicuous part of ancient mythology.—22. *Sævis inimica Virgo belluis.* Diana. Compare her Greek epithets Θηροκτόνος, and Ἰοχέαιρα.—25. *Alciden.* Hercules, grandson of Alcæus.—*Puerosque Ledæ.* Castor and Pollux.—*Hunc.* Alluding to Castor. Compare the Homeric Κάστορα ἱππόδαμον. (*Il.* 3. 237.)—*Illum.* Pollux. Compare the Homeric πὺξ ἀγαθὸν Πολυδεύκεα. (*Il. l. c.*)—*Pugnis.* "In pugilistic encounters," literally "with fists."

27— 27. *Quorum simul alba*, &c. "For, as soon as the propitious star of each of them," &c. *Alba* is here used not so much in the sense of *lucida* and *clara*, as in that of *purum ac serenum cælum reddens.* Compare the expression *Albus Notus*, (*Ode* 1. 7. 15.) and Explanatory Notes

(Ode 1. 3. 2.)—29. *Agitatus humor.* "The foaming water." 31. *Ponto recumbit.* "Subsides on the surface of the deep."—34. *Pompili.* Numa Pompilius.—*Superbos Tarquini fasces.* "The splendid fasces of Tarquinius Superbus," i. e. the powerful reign of Tarquin the Proud. Commentators are in doubt whether the first or second Tarquin is here meant, and to most of them it appears incongruous and improper that mention of Tarquinius Superbus should be made in an ode which closes with the praises of Augustus. This difficulty, however, is easily explained. The phrase *dubito an prius memorem*, far from being a mere poetic form, is meant to express actual doubt in the mind of the poet. The bard is uncertain, whether to award the priority in the scale of merit to Romulus, the founder of the eternal city, or to Numa, who first gave it civilization and regular laws, or to Tarquinius Superbus, who raised the regal authority to the highest splendour, or to Cato, the last of the Republicans, who defended the old constitution until resistance became useless.—With respect to Cato, who put an end to his existence at Utica, the poet calls his death a noble one, without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment for the ancient forms of the republic, and consequently for its defenders.—Some editors not comprehending the true meaning of the poet, read, on conjecture, *Junii fasces*, for *Tarquini fasces*, and suppose the allusion to be to the first Brutus. Bentley, also, thinking *Catonis* too bold, proposes *Curii*.

37—40. 37. *Regulum.* Compare Ode 3. 5.—*Scauros.* The house of the Scauri gave many distinguished men to the Roman republic. The most eminent among them were M. Æmilius Scaurus, *princeps senatus*, a nobleman of great ability, and his son M. Scaurus. The former held the consulship A. U. C. 639. Sallust gives an unfavourable account of him, (*Iug.* 15.) Cicero, on the other hand, highly extols his virtues, abilities, and achievements, (*de Off.* 1. 22. *et* 30.—*Ep. ad Lent.* 1. 9.—*Brut.* 29.—*Orat. pro Muræna*, 7.) Sallust's account is evidently tinged with the party-spirit of the day.—38. *Paullum.* Paullus Æmilius, consul with Terentius Varro, and defeated along with his colleague, by Hannibal, in the disastrous battle of Cannæ.—*Pœno.* "The Carthaginian." Hannibal.—41. *Incomptis curium capillis.* Alluding to Manius Curius Dentatus, the conqueror of Pyrrhus. The expression *incomptis capillis*, refers to the simple and austere manners of the early Romans.—40. *Fabricium.* C. Fabricius Luscinus, the famed opponent of Pyrrhus, and of the Samnites. It was of him Pyrrhus declared, that it would be more difficult to make him swerve from his integrity than to turn the sun from its course. (Compare *Cic. de Off.* 3. 22.—*Val. Max.* 4. 3.)

42—44. 42. *Camillum.* M. Furius Camillus, the liberator of his country from her Gallic invaders.—43. *Sæva paupertas.* As *paupertas* retains in this passage its usual signification, implying, namely, a want not of the necessaries, but of the comforts, of life, the epithet *sæva* is not entitled here to its full force. The clause may therefore be rendered as follows: "A scanty fortune, which inured to hardship its possessor."—*Et avitus apto cum lare fundus.* "And an hereditary estate with a dwelling proportioned to it." The idea intended to be conveyed is, that Curius and Camillus, in the midst of scanty resources, proved far more useful to their country than if they had been the owners of the most extensive possessions, or the votaries of luxury.

45—47. 45. *Crescit occulto*, &c. "The fame of Marcellus increases like a tree amid the undistinguished lapse of time." Alluding to the illustrious line of the Marcelli. The glory of this ancient house had survived the lapse of ages, and a new and illustrious scion was beginning to bloom in the young Marcellus, the son of Octavia and nephew of Augustus.—46. *Micat inter omnes*, &c. The young Marcellus is here compared to a bright star, illuming with its effulgence the Julian line, and forming the hope and glory of that illustrious house. He married Julia, the daughter of Augustus, and was publicly intended as the successor of that emperor, but his early death, at the age of eighteen, frustrated all these hopes and plunged the Roman world in mourning. Virgil beautifully alludes to him at the close of the sixth book of the Æneid. —47. *Ignes minores.* "The feebler fires of the night." The stars.

51—54. 51. *Tu secundo Cæsare regnes.* "Thou shalt reign in the heavens, with Cæsar as thy vicegerent upon earth."—53. *Parthos Latio imminentes.* Horace is generally supposed to have composed this ode at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus, and the check sustained by Antony, had elated to such a degree, that the poet might well speak of them as "now threatening the repose of the Roman world." *Latio* is elegantly put for *Romano Imperio.*—54. *Egerit justo triumpho.* "Shall have led along in just triumph." The conditions of a "*justus triumphus*," in the days of the republic, were as follows: 1. The war must have been a just one, and waged with foreigners; no triumph was allowed in a civil war. 2. Above 5000 of the enemy must have been slain in one battle, (Appian says it was in his time 10,000.) 3. By this victory the limits of the empire must have been enlarged.

55—60. 55. *Subjectos Orientis oræ.* "Lying along the borders of the East." By the Seres are evidently meant the natives of China, whom an overland trade for silk had gradually, though imperfectly, made known to the western nations.—57. *Te minor.* "Inferior to thee alone." Understand *solo.*—59. *Parum castis.* "Polluted." Alluding to the corrupt morals of the day. The ancients had a belief that lightning never descended from the skies except on places stained by some pollution

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Ode 13. Addressed to Lydia, with whom the Poet had very probably quarrelled, and whom he now seeks to turn away from a passion for Telephus. He describes the state of his own feelings, when praises are bestowed by her whom he loves on the personal beauty of a hated rival; and, while endeavouring to cast suspicion upon the sincerity of the latter's passion for her, he descants upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

2—8. 2. *Cervicem roseam.* "The rosy neck." Compare Virgil, (*Æn.* 1. 402.) "*Rosea cervice refulsit.*" The meaning of the poet is, a neck beautiful and fragrant as the rose.—3. *Cerea brachia.* The epithet *cerea*, "waxen," carries with it the associate ideas of smoothness, or glossy surface, &c. the allusion being to the white wax of antiquity. Bentley, however, rejects *cerea*, and reads *lactea.*—*Difficili.* "Difficult to be repressed."—6. *Manent.* The plural is here employed, as equivalent to the double *manet.* This latter form would vitiate the measure.—*Hu-*

mor et in genas, &c. "And the tear steals silently down my cheeks."—8. *Lentis ignibus.* "By the slow consuming fires."

9—20. 9. *Uror.* "I am tortured at the sight." Equivalent to *adspectu crucior.*—10. *Immodicæ mero.* "Rendered immoderate by wine."—12. *Memorem.* "As a memorial of his passion."—13. *Si me satis audias.* "If you give heed to me." If you still deem my words worthy of your attention.—14. *Perpetuum.* "That he will prove constant in his attachment." Understand *fore.*—*Dulcia barbare lædentem oscula.* "Who barbarously wounds those sweet lips, which Venus has imbued with the fifth part of all her nectar." Each god, observes Porson, was supposed to have a given quantity of nectar at disposal; and to bestow the fifth or the tenth part of this on any individual was a special favour. The common, but incorrect interpretation of *quinta parte* is "with the quintessence."—18. *Irrupta copula.* "An indissoluble union."—20. *Suprema die.* "The last day of their existence."

Ode 14. Addressed to the vessel of the State, just escaped from the stormy billows of civil commotion, and in danger of being again exposed to the violence of the tempest. This ode appears to have been composed at the time when Augustus consulted Mæcenas and Agrippa whether he should resign or retain the sovereign authority.

1—8. 1. *O navis, referunt*, &c. "O ship! new billows are bearing thee back again to the deep." The poet, in his alarm, supposes the vessel (i. e. his country) to be already amid the waves. By the term *navis* his country is denoted, which the hand of Augustus had just rescued from the perils of shipwreck; and by *mare* the troubled and stormy waters of civil dissension are beautifully pictured to the view.—2. *Novi fluctus.* Alluding to the commotions which must inevitably arise if Augustus abandons the helm of affairs.—3. *Portum.* The harbour here meant is the tranquillity which was beginning to prevail under the government of Augustus.—*Ut nudum remigio latus.* "How bare thy side is of oars?"—6. *Ac sine funibus carinæ.* "And thy hull, without cables to secure it." Some commentators think that the poet alludes to the practice usual among the ancients of girding their vessels with cables in violent storms, in order to prevent the planks from starting asunder.—8. *Imperiosius æquor.* "The increasing violence of the sea." The comparative describes the sea as growing every moment more and more violent.

10—13. 10. *Di.* Alluding to the tutelary deities, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. The figurative meaning of the poet presents to us the guardian deities of Rome offended at the sanguinary excesses of the civil wars, and determined to withold their protecting influence, if the state should be again plunged into anarchy and confusion.—11. *Pontica pinus.* "Of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship building. Yet the vessel of the state is warned by the poet not to rely too much upon the strength of her timbers.—12. *Silvæ filia nobilis.* "The noble daughter of the forest." A beautiful image, which Martial appears to have imitated, (14. 90.) "*Non sum Mauræ filia silvæ.*—13. *Et genus et nomen inutile.* "Both thy lineage, and unavailing fame." The idea intended to be conveyed by the whole clause is as

follows: "Idle, O my country! will be the boast of thy former glories, and the splendour of thy ancient name."

14—20. 14. *Pictis puppibus.* Besides being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished with paintings and other ornaments.—15. *Nisi debes ventis ludibrium.* "Unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ὄφλειν γέλωτα.—17. *Nuper sollicitum,* &c. "Thou who wert lately a source of disquietude and weariness to me, who at present art an object of fond desire and strong apprehension," &c. The expression *sollicitum tædium* refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest, and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections, (*desiderium,*) and a feeling of strong apprehension (*cura non levis*) takes possession of him, lest he may again see her involved in the horrors of civil war.—20. *Nitentes Cycladas.* "The Cyclades conspicuous from afar." The epithet *nitentes* appears to refer, not so much to the marble contained in most of these islands, as to the circumstance of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance.

Ode. 15. This ode is thought to have been composed on the breaking out of the last civil war between Octavianus and Antony. Nereus, the sea-god, predicts the ruin of Troy at the very time that Paris bears Helen over the Ægean sea from Sparta. Under the character of Paris, the poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foretold would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and under the Grecian heroes, whom Nereus in imagination beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus.

1—4. 1. *Pastor.* Paris, whose early life was spent among the shepherds of mount Ida, in consequence of his mother's fearful dream. Sanadon, who is one of those that attach an allegorical meaning to this ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds.—*Traheret.* "Was bearing forcibly away." Horace here follows the authority of those writers, who make Helen to have been carried off by Paris against her will. Some commentators, however, consider *traheret,* in this passage, as equivalent to *lenta navigatione circumduceret,* since Paris, according to one of the scholiasts and Eustathius, did not go directly from Lacedæmon to Troy, but, in apprehension of being pursued, sailed to Cyprus, Phœnicia, and Egypt.—*Navibus Idæis.* "In vessels made of the timber of Ida."—3. *Ingrato otio.* "In an unwelcome calm."—4. *Ut caneret fera fata.* "That he might foretell their gloomy destinies."

5—12. 5. *Mala avi.* "Under evil omens."—7. *Conjurata tuas rumpere nuptias,* &c. "Bound by a common oath to sever the union between thee and thy loved one, and to destroy the ancient kingdom of Priam." The term *nuptias* is here used, not in its ordinary sense, but with refer-

ence to the criminal loves of Paris and Helen.—9. *Quantus sudor.* "What toil."—10. *Quanta funera.* "What carnage."—12. *Et rabiem parat.* "And is kindling up her martial fury." The zeugma in *parat*, and the air of conciseness which it imparts to the style, are peculiarly striking.

13—19. 13. *Veneris præsidio ferox.* "Proudly relying on the aid of Venus."—14. *Grataque feminis, &c.* "And distribute pleasing strains among women on the unmanly lyre." The expression *carmina dividere feminis* means nothing more than to execute different airs for different females in succession. The allegorical meaning is considered by some as being still kept up in this passage: Antony, according to Plutarch, lived for a time at Samos, with Cleopatra, in the last excesses of luxury, amid the delights of music and song, while all the world around were terrified with apprehensions of a civil war.—16. *Thalamo.* "In thy bedchamber."—17. *Calami spicula Gnossii.* Gnossus, or Cnossus, was one of the oldest and most important cities of Crete, situate on the river Ceratus. Hence *Gnossius* is taken by Synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery.—18. *Strepitumque, et celerem sequi Ajacem.* "And the din of battle, and Ajax swift in pursuit." The expression *celerem sequi* is a Græcism for *celerem ad sequendum.* The Oilean Ajax is here meant. (*Hom. Il.* 2. 527.)—19. *Tamen.* This particle is to be referred to *quamvis* which is implied in *serus*, i. e. *quamvis serus, tamen..... collines.* "Though late in the conflict, still," &c.

21—28. 21. *Laertiaden.* "The son of Laertes." Ulysses. The Greek form of the patronymic (Λαερτιάδης) comes from Λαέρτιος, for Λαέρτης. (*Matthiæ, G. G. vol.* 1. *p.* 130.)—The skill and sagacity of Ulysses were among the chief causes of the downfall of Troy.—22. *Pylium Nestora.* There were three cities named Pylos, in the Peloponnesus, two in Elis and one in Messenia, and all laid claim to the honour of being Nestor's birth place. Strabo is in favour of the Triphylian Pylos, in the district of Triphylia, in Elis. (Compare *Heyne, ad Il.* 4. 591: 11, 681.)—23. *Salaminius Teucer.* Teucer, son of Telamon, King of Salamis, and brother of Ajax.—24. *Sthenelus.* Son of Capaneus, and charioteer of Diomede.—26. *Merionen.* Charioteer of Idomeneus, King of Crete.—28. *Tydides melior patre.* "The son of Tydeus, in arms superior to his sire." Horace appears to allude to the language of Sthenelus, (*Il.* 4, 405.) in defending himself and Diomede from the reproaches of Agamemnon, when the latter was marshalling his forces after the violation of the truce by Pandarus, and thought that he perceived reluctance to engage on the part of Diomede and his companion. Ἡμεῖς τοι πατέρων μὴ γ' ἀμείνονες εὐχόμεθ' εἶναι, are the words of Sthenelus.

29—35. 29. *Quem tu, cervus,* &c. "Whom, as a stag, unmindful of its pasture, flees from a wolf seen by it in the opposite extremity of some valley, thou, effeminate one, shalt flee from with deep pantings, not having promised this to thy beloved." Compare Ovid, *Her.* 16. 356.—33. *Iracunda diem,* &c.: Literally, "The angry fleet of Achilles shall protract the day of destruction for Ilium, &c. i. e. the anger of Achilles, who retired to his fleet, shall protract, &c.—35. *Post certas hiemes.* "After a destined period of years."

ODE 16. Horace, in early life, had written some severe verses against a young female. He now retracts his injurious expressions, and lays the blame on the ardent and impetuous feelings of youth. The ode turns principally on the fatal effects of unrestrained anger. An old commentator informs us that the name of the female was Gratidia, and that she is the same with the Canidia of the Epodes. Acron and Porphyrion call her Tyndaris, whence some have been led to infer, that Gratidia, whom Horace attacked, was the parent, and that, being now in love with her daughter Tyndaris, he endeavours to make his peace with the latter, by giving up his injurious verses to her resentment. Acron, however, farther states, that Horace in his Palinodia imitates Stesichorus, who, having lost his sight as a punishment for an ode against Helen, made subsequently a full recantation, and was cured of his blindness. Now, as Tyndaris was the patronymic appellation of Helen, why may not the Roman poet have merely transferred this name from the Greek original to his own production, without intending to assign it any particular meaning?

2—5. 2. *Criminosis iambis.* "To my injurious iambics." The iambic measure was originally applied to the purposes of satirical composition.—4. *Mari Adriano.* The Adriatic is here put for water generally. The ancients were accustomed to cast whatever they detested either into the flames or the water.—5. *Non Dindymene,* &c. "Nor Cybele, nor the Pythian Apollo, god of prophetic inspiration, so agitate the minds of their priesthood in the secret shrines, Bacchus does not so shake the soul, nor the Corybantes when they strike with redoubled blows on the shrill cymbals, as gloomy anger rages." Understand *quatiunt* with *Corybantes* and *iræ* respectively, and observe the expressive force of the zeugma. The idea intended to be conveyed, is, when divested of its poetic attire, simply this: "Nor Cybele, nor Apollo, nor Bacchus, nor the Corybantes, can shake the soul as does the power of anger."—*Dindymene.* The Goddess Cybele received this name from being worshipped on mount Dindymus, near the city of Pessinus in Galatia, a district of Asia Minor.

6—11. 6. *Incola Pythius.* The term incola beautifully expresses the prophetic inspiration of the god: "habitans quasi in pectore."—8. *Corybantes.* Priests of Rhea, or Cybele, who were said to have brought the worship of that goddess from Crete to Phrygia.—9. *Noricus ensis.* The iron of Noricum was of an excellent quality, and hence the expression *Noricus ensis* is used to denote the goodness of a sword. Noricum, after its reduction under the Roman sway, corresponded nearly to the modern dutchies of Carinthia and Styria.—11. *Sævus ignis.* "The unsparing lightning:" The *fire* of the skies.—*Nec tremendo,* &c. "Nor Jove himself, rushing down amid dreadful thunderings." Compare the Greek expression Ζεὺς καταιβάτης, applied to Jove hurling his thunderbolts.

13—16. 13. *Fertur Prometheus,* &c. According to the fable, Prometheus, having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them (*particulam undique desectam*), and added it to the clay which formed the primitive element of man (*principi limo.*) Hence the origin of anger, Prometheus having "placed in our breast the wild rage of the lion" (*insani leonis vim,* i. e. *insanam leonis vim*).—16. *Stomacho.* The term *stomachus* properly denotes the canal through which aliment descends into the stomach: it is then taken to express the upper orifice of the stomach (compare the Greek καρδία), and finally the ventricle in which the food

is digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach, which render it very sensible; and from these also proceeds the great sympathy between the stomach, head, and heart. It was on this account Van Helmont thought that the soul had its seat in the upper orifice of the stomach.

17—18. 17. *Iræ.* "Angry contentions."—*Thyesten.* Alluding to the horrid story of Atreus and Thyestes.—18. *Et altis urbibus,* &c. "And have been the primary cause to lofty cities, why, &c." A Græcism, for *et ultimæ stetere causæ cur altæ urbes funditus perirent,* &c. "And have been the primary cause why lofty cities have been completely overthrown, &c." The expression *altis urbibus* is in accordance with the Greek, *ἀπὸ πτολίεθρον, πόλις ἀλωτὴ.* The elegant use of *stetere* for *extitere* or *fuere* must be noted. It carries with it the accompanying idea of something fixed and certain. Compare *Virgil* (*Æn.* 7. 735) "*Stant belli causæ.*"

20—27. 20. *Imprimeretque muris,*" &c. Alluding to the custom, prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a captured and ruined city.—22. *Compesce mentem.* "Restrain thy angry feelings."—*Pectoris fervor.* "The glow of resentment." The poet lays the blame of his injurious effusion on the intemperate feelings of youth.—24. *Celeres iambos.* "The rapid iambics." The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings.—25. *Mitibus mutare tristia.* "To exchange bitter taunts for soothing strains." *Mitibus,* though, when rendered into our idiom, it has the appearance of a dative, is in reality the ablative, as being the instrument of exchange.—27. *Recantatis opprobriis:* "my injurious expressions being recanted." —*Animum.* "My peace of mind."

Ode 17. Horace, having in the last ode made his peace with Tyndaris, now invites her to his Sabine farm, where she will find retirement and security from the brutality of Cyrus, who had treated her with unmanly rudeness and cruelty. In order the more certainly to induce an acceptance of his offer, he depicts in attractive colours the salubrious position of his rural retreat, the tranquillity which reigns there, and the favouring protection extended to him by Faunus and the other gods.

1—4. 1. *Velox amœnum,* &c. "Oft times Faunus, in rapid flight, changes mount Lycæus for the fair Lucretilis." *Lycæo* is here the ablative, as denoting the *instrument* by which the change is made.—*Lucretilem.* Lucretilis was a mountain in the country of the Sabines, and amid its windings lay the farm of the poet.—2. *Lycæo.* Mount Lycæus was situate in the south western angle of Arcadia, and was sacred to Faunus or Pan.—*Faunus.* Faunus, the god of shepherds and fields among the Latins, appears to have been identical with the Pan of the Greeks.—3. *Defendit.* "Wards off."—4. *Pluviosque ventos.* "And the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from the fiery heats of summer, and the rain-bearing winds, the sure precursors of disease.

5—17. 5. *Arbutos.* Compare the note on Ode 1. 1. 21.—6. *Thymo.* The thyme of the ancients is not our common thyme, but the *thymus capitatus, qui Dioscoridis*, which now grows in great plenty on the mountains of Greece.—7. *Olentis uxores mariti.* "The wives of the fetid husband." A periphrasis for *caprœ*.—9. *Martiales lupos.* Wolves were held sacred to Mars, from their fierce and prædatory nature.—*Hœduleæ.* The common reading is *hædilia*, which vitiates the metre, its antepenult being long. By *hœduleæ* are meant the young female kids.—10. *Utcunque.* "Whenever." For *quandocunque*.—11. *Usticæ cubantis.* "Of the recumbent Ustica." This was a small mountain near the poet's farm:—12. *Levia.* In the sense of *attrita*: "worn smooth by the mountain rills."—14. *Hic tibi copia*, &c. "Here a rich store of rural honours shall flow in to thee, in full abundance, from the bounteous horn of Fortune." *Ad plenum* is elegantly used for *abundanter*.—17. *In reducta valle.* "In a winding vale."—*Caniculæ.* Certain days in the summer, preceding and ensuing the heliacal rising of *Canicula*, or "the dog-star," in the morning, were called *Dies Caniculares.* The ancients believed that this star, rising with the sun, and joining its influence to the fire of that luminary, was the cause of the extraordinary heat which usually prevailed in that season; and accordingly they gave the name of dog-days to about six or eight weeks of the hottest part of summer. This idea originated, as some think, with the Egyptians, and was borrowed from them by the Greeks. The Romans sacrificed a brown dog every year to *Canicula*, at its rising, to appease its rage.

18—21. 18. *Fide Teia.* "On the Teian lyre," i. e. in Anacreontic strain. Anacreon was born at Teos in Asia Minor.—19. *Laborantes in uno.* "Striving for one and the same hero," i. e. Ulysses.—20. *Vitreamque Circen.* "And the beauteous Circe." *Vitrea* appears to be used here in the sense of *formosa, splendida*, and to contain a figurative allusion to the brightness and transparency of glass. 21. *Innocentis Lesbii.* The Lesbian wine, observes Henderson, would seem to have possessed a delicious flavor, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old. (*Athenæus* 1. 22.) Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of Chios and Thasos are placed before the Lesbian, which, he affirms, had naturally a saltish taste. *History of Ancient and Modern Wines*, p. 77.

22—27. 22. *Duces.* "Thou shalt quaff."—23. *Semeleius Thyoneus.* "Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele. It is more probable, however, that the title in question was derived ἀπὸ τοῦ θύειν, *a furendo*.—24. *Nec metues protervum*, &c. "Nor shalt thou, an object of jealous suspicion, fear the rude Cyrus."—25. *Male dispari.* "Ill fitted to contend with him."—26. *Incontinentes.* "Rash." "Violent."—27. *Coronam.* Previous to the introduction of the second course, observes Henderson, the guests were provided with chaplets of leaves or flowers, which they placed on their foreheads or temples, and occasionally, also, on their cups. Perfumes were at the same time offered to such as chose to anoint their face and hands, or have their garlands sprinkled with them. This mode of adorning their persons, which was borrowed from the Asiatic nations, obtained so universally among the Greeks and Romans, that, by almost every author after the time of Ho-

mer, it is spoken of as the necessary accompaniment of the feast. It is said to have originated from a belief, that the leaves of certain plants, as the ivy, myrtle, and laurel, or certain flowers, as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has been always held sacred to Bacchus, and formed the basis of the wreathes with which his images, and the heads of his worshippers, were encircled; but, being deficient in smell, it was seldom employed for festal garlands; and, in general, the preference was given to the myrtle, which, in addition to its cooling or astringent qualities, was supposed to have an exhilirating influence on the mind. On ordinary occasions the guests were contented with simple wreaths from the latter shrub; but, at their gayer entertainments, its foliage was entwined with roses and violets, or such other flowers as were in season, and recommended themselves by the beauty of their colours, or the fragrancy of their smell. Much taste was displayed in the arrangement of these garlands, which was usually confided to female hands; and, as the demand for them was great, the manufacture and sale of them became a distinct branch of trade. To appear in a disordered chaplet was reckoned a sign of inebriety; and a custom prevailed, of placing a garland, confusedly put together, (*χυδαῖον στεφάνον,*) on the heads of such as were guilty of excess in their cups. *History of Ancient and Modern wines, p.* 119, *seqq.*

ODE. 18. Varus, the Epicurean, and friend of Augustus, of whom mention is made by Quintilian, (6. 3. 78.) being engaged in setting out trees along his Tiburtine possessions, is advised by the poet to give the "sacred vine" the preference. Amid the praises, however, which he bestows on the juice of the grape, the bard does not forget to inculcate a useful lesson as to moderation in wine.—The Varus to whom this ode is addressed, must not be confounded with the individual of the same name, who killed himself in Germany after his disastrous defeat by Arminius. He is rather the poet Quintilius Varus, whose death, which happened A. U. C. 729, Horace deplores in the 24th Ode of this book.

1—4. 1. *Sacra.* The vine was sacred to Bacchus, and hence the epithet *ἀμπελοφύτωρ,* ("father of the vine,") which is applied to this god.—*Prius.* "In preference to."—*Severis.* The subjunctive is here used as a softened imperative: "Plant, I entreat." Consult *Zumpt, L. G. p.* 331. *Kenrick's transl.*—2. *Circa mite solum Tiburis.* "In the soil of the mild Tibur, around the walls erected by Catilus." The preposition *circa* is here used with *solum,* as *περὶ* sometimes is in Greek with the accusative: thus *Thucyd.* 6. 2. *περὶ πᾶσαν τὴν Σικελίαν,* "in the whole of Sicily, round about."—The epithet *mite,* though in grammatical construction with *solum,* refers in strictness to the mild atmosphere of Tibur.—And lastly, the particle *et* is here merely explanatory, the town of Tibur having been founded by Tiburnus, Coras, and Catillus or Catilus, sons of Catillus, and grandsons of Amphiaraus. Some commentators, with less propriety, render *mite solum,* "the mellow soil."—3. *Siccis omnia nam dura.* "For the god of wine has imposed every hardship upon those who abstain from it." *Proposuit* conveys the idea of a legislator uttering his edicts.—4. *Mordaces solicitudines.* "Gnawing cares."—*Aliter.* "By any other means," i. e. by the aid of any other remedy than wine.

5—8. 5. *Post vina.* "After indulging in wine." The plural (*pluralis excellentiæ*) imparts additional force to the term.—*Crepat.* "Talks

of." The verb in this line conveys the idea of complaint, and is equivalent to "rails at," or "decries." In the succeeding verse, however, where it is understood, it implies encomium.—6. *Quis non te potius*, &c. "Who is not rather loud in thy praises." Understand *crepat*.—*Decens Venus*. "Lovely Venus."—7. *Modici munera Liberi*. "The gifts of moderate Bacchus," i. e. moderation in wine. The appellation *Liber*, as applied to Bacchus, is a translation of the Greek epithet Ἀναῖος, and indicates the deity who *frees* the soul from cares.—8. *Centaurea monet*, &c. Alluding to the well-known conflict between the Centaurs and Lapithæ, which arose at the nuptials of Pirithous, king of the Lapithæ, and Hippodamia.

8. *Super mero*. "Over their wine."—*Merum* denotes wine in its pure and most potent state, unmixed with water. "Amphyction is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians: but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule may have been transgressed, it is certain that the prevailing practice of the Greeks was to drink their wines in a diluted state. Hence a common division of them into πολύφοροι, or strong wines which would bear a large admixture of water, and ὀλιγόφοροι, or weak wines which admitted of only a slight addition. To drink wine unmixed was held disreputable; and those who were guilty of such excess were said to act like Scythians, (ἐκσκυθίσαι.) To drink even equal parts of wine and water, was thought to be unsafe: and in general the dilution was more considerable; varying, according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water to two of wine, and four or else five parts of water, which last seems to have been the favourite mixture." *Henderson's History of Ancient and Modern Wines, p.* 98.

9—19. 9. *Sithoniis non levis*. "Unpropitious to the Thracians." Alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequently said to exercise over them.—The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcidice, subsequently incorporated into Macedonia.—*Eudus*. A name of Bacchus, supposed to have originated from the cry of the Bacchanalians, Εὖ οἱ. Others derive the appellation from an exclamation of Jupiter (Εὖ υἱε, "Well done, son!") in approval of the valour displayed by Bacchus during the contest of the giants.—10. *Cum fas atque nefas*, &c." When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit."

11. *Non ego te candide Bassareu*, &c. "I will not disturb thee against thy will, O Bassareus, graced with the beauty of perpetual youth." The epithet *candide* is here very expressive, and refers to the unfading youth which the mythology of the Greeks and Romans assigned to the deity of wine. Compare *Broukhus. ad Tibull.* 3. 6. 1. and *Dryden*, (Ode for St. Cecilia's day.) "Bacchus, ever fair and ever young."—In order to understand more fully the train of ideas in this and the following part of the ode, we must bear in mind, that the poet now draws all his images from the rites of Bacchus. He who indulges moderately in the use of wine is made identical with the true and acceptable worshipper of the god, while he who is given to excess is compared to that follower

of Bacchus, who undertakes to celebrate his orgies in an improper and unbecoming manner, and who reveals his sacred mysteries to the gaze of the profane. On such an one the anger of the god is sure to fall, and this anger displays itself in the infliction of disordered feelings, in arrogant and blind love of self, and in deviations from the path of integrity and good faith. The poet professes his resolution of never incurring the resentment of the god, and prays therefore (v. 13.) that he may not be exposed to such a visitation.—*Bassareu.* The epithet *Bassareus* is derived by Creuzer (*Symbolik, vol.* 3. *p.* 363.) from *βάσσαρος*, "a fox," and he thinks that the garment called *βασσαρὶς*, worn in Asia Minor by the females who celebrated the rites of Bacchus, derived its name from its having superseded the skins of foxes, which the Bacchantes previously wore during the orgies.

12—16. 12. *Quatiam.* The verb *quatio* has here the sense of *moveo*, and alludes to the custom of the ancients, in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried round, and the ceremony began by the waving to and fro of the sacred vases and utensils.—*Nec variis obsita frondibus,* &c. "Nor will I hurry into open day the things concealed under various leaves." In the celebration of the festival of Bacchus, a select number of virgins, of honourable families, called *κανηφόροι*, carried small baskets of gold, in which were concealed beneath vine, ivy, and other, leaves, certain sacred and mysterious things, which were not to be exposed to the eyes of the profane.—13. *Sæva tene cum Berecyntio,* &c. "Cease the shrill-clashing cymbals, with the Berecyntian horn." Berecyntus was a mountain in Phrygia, where Cybele was particularly worshipped. Cymbals and horns were used at the festivals of this goddess, as at those of Bacchus.—14. *Quæ subsequitur,* &c. "In whose train follows."—15. *Gloria.* "Foolish vanity."—*Verticem vacuum.* "The empty head."—16. *Arcani fides prodiga.* "Indiscretion prodigal of secrets."

Ode 19. The poet, after having bid farewell to love, confesses that the beauty of Glycera had again made him a willing captive. Venus, Bacchus, and Licentia are the authors of this change, and compel him to abandon all graver employments. A sacrifice to the first of these deities, in order to propitiate her influence, now engrosses the attention of the bard. Some commentators have supposed that the poet's object in composing this piece was, to excuse himself to Mæcenas for not having celebrated in song, as the latter requested, the operations of Augustus against the Scythians and the Parthians. We should prefer, however, the simpler and more natural explanation of the ode as a mere sportive effusion.

1—5. 1. *Mater sæva Cupidinum.* "The cruel mother of the Loves." The Loves, of whom Venus is here represented as the parent, were many in number, according to the poets. Compare the language of Statius, (*Silv.* 1. 2. 61. *seqq.*)—2. *Thebanæ Semeles puer,* Bacchus, hence styled *Σεμελιγενετης*,—3. *Lasciva Licentia.* "Frolic License." Compare Claudian, (*Nupt. Hon. et. Mar.* 78.) "*Nullo constricta Licentia nodo.*"—5. *Nitor.* "The brilliant beauty."

6. *Pario marmore purius.* "The peculiar excellence of the Parian marble," observes Dr. Clarke, "is extolled by Strabo, and it possesses some

valuable qualities unknown even to the ancients who spoke so highly in its praise. These qualities are, that of hardening by exposure to atmospheric air, (which, however, is common to all homogeneous limestone,) and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the Parian marble by the ancients, may be considered as the cause of its prevalence among the remains of Grecian sculpture. That the Parian marble was highly and deservedly extolled by the Romans, has been already shown; but, in a very early period, when the arts had attained their full splendour in the age of Pericles, the preference was given by the Greeks, not to the marble of Paros, but to that of mount Pentelicus: because it was whiter, and also, perhaps, because it was found in the immediate vincinity of Athens. While, however, the works executed in Parian marble retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in Pentelican marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the Pentelican quarries, and which appear more or less in all the works executed in this kind of marble." (*Clarke's Travels, vol. 6. p. 134. Eng. Ed.*)

8—12. 8. *Et vultus nimium lubricus aspici.* "And her countenance too voluptuous in expression to be gazed upon with safety." The *vultus lubricus* of the Latin poet is analogous to the Βλέμμα ὑγρὸν of Anacreon.—9. *Tota.* "In all her strength."—10. *Cyprum.* The island of Cyprus was the favourite residence of Venus.—*Scythas.* An allusion to the conquests of Augustus. Horace professes his inability to handle such lofty themes, in consequence of the all-controlling power of love.—11. *Versis animosum,* &c. "The Parthian, fiercely contending on retreating steeds." Compare the language of Plutarch in describing the peculiar mode of fight practised by this nation. (*Vit. Crass. c. 24.—ed. Hutten. vol. 3. p. 442.*) Ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας· καὶ σοφώτατόν ἐστιν, ἀμυνόμενους ἐπὶ τῷ σώζεσθαι, τῆς φυγῆς ἀφαιρεῖν τὸ αἰσχρόν. "For the Parthians shot as they fled; and this they do with a degree of dexterity, inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight."—12. *Nec quæ nihil attinent.* Understand *ad se.* "Nor of aught that bears not relation to her sway."

13—14. 13. *Vivum cespitem.* "The verdant turf." An altar of turf is now to be erected to the goddess. This material, one of the earliest that was applied to such a purpose, was generally used on occasions where little previous preparation could be made.—14. *Verbenas. Vervain.* The *Verbena* of the Romans corresponds to the Ἱεροβοτάνη, or Περιστερεών of the Greeks, and to the *Verbena officinalis* of Linnæus (Gen. 43.) The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (Ἱεροβοτάνη, "sacred plant,") shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic *Ferfain,* from which last is also derived the English word "vervain."

15—16. 15. *Bimi meri.* "Of wine two years old." New wine was always preferred for libations to the gods. So also, the Romans were accustomed to use their own, not the Greek, wines for such a purpose, the former being more free from any admixture of water. Hence the remark of Pliny (*H. N.*

14. 19.) "*Græca vina libare nefas, quoniam aquam habeant.*"—16. *Mactata hostia.* Tacitus informs us (*Hist.* 2.) that it was unlawful for any blood to be shed on the altar of the Paphian Venus, "*Sanguinem aræ offundere vetitum,*" and hence Catullus (66. 91.) may be explained: "*Placabis festis luminibus Venerem sanguinis expertem.*" It would appear, however, from other authorities, especially Martial, (9. 91.) that animal sacrifices in honour of this goddess, and for the purpose of inspecting the entrails in order to ascertain her will, were not unfrequent. The very historian, indeed, from whom we have just given a passage, clearly proves this to have been the case. (*Tacit. l. c.*) "*Hostiæ, ut quisque vovit, sed mares deliguntur. Certissima fides hædorum fibris.*" The apparent contradiction into which Tacitus falls may easily be explained away, if we refer the expression "*sanguinem aræ offundere vetitum*" not to the total absence of victims, but merely to the *altar* of the goddess being kept untouched by their blood. The sacrifices usually offered to Venus, would seem to have been white goats and swine, with libations of wine, milk, and honey. The language of Virgil, in describing her altars, is in accordance somewhat with that of Catullus: "*Thure calent aræ, sertisque recentibus halant.*" (*Æn.* 1. 417.)

Ode 20. Addressed to Mæcenas, who had signified to the poet his intention of spending a few days with him at his Sabine farm. Horace warns him that he is not to expect the generous wine which he has been accustomed to quaff at home: and yet, while depreciating the quality of that which his own humble roof affords, he mentions a circumstance respecting its age, which could not but prove peculiarly gratifying to his patron and intended guest.

1—3. 1. *Vile Sabinum.* "Common Sabine wine." The Sabine appears to have been a thin table-wine, of a reddish colour, attaining its maturity in seven years. Pliny (*H. N.* 14. 2.) applies to it the epithets *crudum* and *austerum.*—2. *Cantharis.* The *cantharus* was a bowl or vase for holding wine, from which the liquor was transferred to the drinking cups. It derived its name, according to most authorities, from its being made to resemble a beetle (κάνθαρος.) Some, however, deduce the appellation from a certain Cantharus, who was the inventor of the article. The *Cantharus* was peculiarly sacred to Bacchus.—*Testa.* The *testa*, or "jar," derived its name from having been subjected, when first made, to the action of fire (*testa, quasi tosta, a torreo.*) The vessels for holding wine, in general use among the Greeks and Romans, were of earthen ware.—3. *Levi.* "I closed up." When the wine vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster or a coating of pitch, mixed with the ashes of the vine, so as to exclude all communication with the external air.—*Datus in theatro*, &c. Alluding to the acclamations with which the assembled audience greeted Mæcenas on his entrance into the theatre, after having, according to most commentators, recovered from a dangerous malady. Some, however, suppose it to have been on occasion of the celebrating of certain games by Mæcenas; and others, among whom is Faber, refer it to the time when the conspiracy of Lepidus, was detected and crushed by the minister. (*Compare Vell. Patere.* 2. 88. 3.)

5—9. 5. *Care Mæcenas eques.* "Beloved Mæcenas, ornament of the equestrian ranks." *Eques* is here equivalent to *equitum decus.*

Bentley reads *Clare* for *Care*; but the latter breathes more of true friendship.—*Paterni fluminis.* The Tiber. The ancestors of Mæcenas were natives of Etruria, where the Tiber rises, and through which it in part flows.—7. *Vaticani montis.* The Vatican mount formed the prolongation of the Janiculum towards the north, and was supposed to have derived its name from the Latin word *vates*, or *vaticinium*, as it was once the seat of Etruscan divination.—8. *Imago.* "The echo." Understand *vocis.*—9. *Cæcubum.* The Cæcuban wine derived its name from the *cæcubus ager*, in the vicinity of Amyclæ, and is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years. (*Athenæus* 1. 27.) Pliny informs us, that the Cæcuban subsequently lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which was nearly destroyed by the navigable canal begun by Nero from Avernus to Ostia. (*H. N.* 14. 6.)—*Calena.* The town of Cales, now *Calvi*, lay to the south of Teanum in Campania. The *ager Calenus* was much celebrated for its vineyards. It was contiguous in fact to that famous district so well known in antiquity, under the name of *ager Falernus*, as producing the best wine in Italy, or indeed in the world. It would seem, from the testimony of ancient writers, that the Falernian vineyards extended from the Massic hills, near Sinuessa, to a considerable distance inland. The best growth appears to have been the Massic. All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow.

10—12. 10. *Uvem.* "The juice of the grape."—11. *Formiani.* The Formian hills are often extolled for the superior wine which they produced. Formiæ, now *Mola di Gaeta*, was a city of great antiquity in Latium, near Caieta.—12. *Pocula.* These were the drinking cups, into which the wine was poured, after having been diluted with water in the *crater*, or mixer. Hence the expression *temperant.* The clause may be paraphrased as follows: "Neither the produce of the Falernian vines, nor that of the Formian hills, mingles in my cups with the tempering water."

Ode 21. A Hymn in praise of Apollo and Diana, which has given rise to much diversity of opinion among the learned. Many regard it as a piece intended to be sung in alternate stanzas by a chorus of youths and maidens on some solemn festival. Acron refers it to the Sæcular Games, and Sanadon, who is one of those that advocate this opinion, actually removes the ode from its present place and makes it a component part of the Sæcular hymn. Others again are in favour of the *Ludi Apollinares.* All this, however, is perfectly arbitrary. No satisfactory arguments can be adduced for making the present ode an amœbæan composition, nor can it be fairly proved that it was ever customary for such hymns to be sung in alternate chorus. Besides there are some things in the ode directly at variance with such an opinion. Let us adopt for a moment the distribution of parts which these commentators recommend, and examine the result. The first line is to be sung by the chorus of youths, the second by the chorus of maidens, while both united sing the third and fourth. In the succeeding stanzas, the lines from the fifth to the eighth inclusive are assigned to the youths, and, from the ninth to the twelfth inclusive, to the maidens, while the

remaining lines are again sung by the double chorus. In order to effect this arrangement we must change with these critics the initial *Hic* in the thirteenth line to *Hæc*, in allusion to Diana, making the reference to Apollo begin at *hic miseram*. Now, the impropriety of making the youths sing the praises of Diana, (verses 5—8,) and the maidens those of Apollo, (v. 9—12,) must be apparent to every unprejudiced observer, and forms, we conceive, a fatal error. Nor is it by any means a feeble objection, whatever grammatical subtleties may be called in to explain it away, that *motus* occurs in the sixteenth line. If the concluding stanza is to commence with the praises of Diana as sung by the youths, then evidently *motus* should be *mota*, which would violate the measure. The conclusion therefore to which we are drawn is simply this: The present ode is merely a private effusion, and not intended for any public solemnity. The poet only assumes in imagination the office of choragus, and seeks to instruct the chorus in the proper discharge of their general duties.

1—8. 1. *Dianam.* Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the averters of evil, (*Dii averruncι, θεοὶ σωτῆρες, ἀλεξίκακοι*, &c.) and were invoked to ward off famine, pestilence, and all national calamity.—2. *Intonsum Cynthium.* "Apollo ever young." It was customary among the ancients for the first growth of the beard to be consecrated to some god. At the same time the hair of the head was also cut off, and offered up, usually to Apollo. Until then they wore it uncut. Hence the epithet *intonsus*, (literally "with unshorn locks") when applied to a deity, carries with it the idea of unfading youth.—The appellation of Cynthius is given to Apollo from mount Cynthus in the island of Delos.—4. *Dilectam penitus.* "Deeply beloved."—6. *Algido.* Algidus was a mountain in Latium consecrated to Diana and Fortune. It appears to have been, strictly speaking, that chain which stretched from the rear of the Alban mount, and ran parallel to the Tusculan hills, being separated from them by the valley along which ran the Via Latina.—7. *Erymanthi.* Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and forming one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules.—8. *Cragi.* Cragus was a celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus. The fabulous monster Chimera, said to have been subdued by Bellerophon, frequented this range, according to the poets.

9—15. 9. *Tempe.* Compare the note on Ode 1. 7. 4.—10. *Natalem Delon.* Delos, one of the Cyclades, and the fabled birth place of Apollo and Diana.—12. *Fraterna Lyra.* The invention of the lyre by Mercury has already been mentioned. (Note on Ode 1. 10. 6.) This instrument he bestowed on Apollo after the theft of the oxen was discovered.—15. *Persas atque Britannos.* Marking the farthest limits of the empire on the east and west. By the *Persæ* are meant the Parthians.

Ode. 22. It was a very prominent feature in the popular belief of antiquity, that poets formed a class of men peculiarly under the protection of the gods; since, wholly engrossed by subjects of a light and pleasing nature, no deeds of violence, and no acts of fraud or perjury could ever

be laid to their charge. Horace, having escaped imminent danger, writes the present ode in allusion to this belief. The innocent man, exclaims the bard, is shielded from peril, wherever he may be, by his own purity of life and conduct. (The innocent man is here only another name for poet.) The nature of the danger from which he had been rescued is next described, and the ode concludes with the declaration, that his own integrity will ward off every evil, in whatever quarter of the world his lot may be cast, and will render him at the same time tranquil in mind and ever disposed to celebrate the praises of his Lalage.

The ode is addressed to Aristius Fuscus, to whom the tenth Epistle of the First Book is inscribed.

1—4. 1. *Integer vitæ*, &c. "The man of upright life, and free from guilt."—2. *Mauris jaculis.* For *Mauritanicis jaculis.* The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.—4. *Syrtes æstuosas.* "The burning sands of Africa." The allusion here is not to the two remarkable quicksands or gulfs on the coast of Africa, commonly known by the name of the Greater and Smaller Syrtes, (now the gulfs of *Sidra* and *Cabes*,) but to the inland region. There is nothing hostile to this acceptation of the term *Syrtis* in the etymology commonly assigned to it. For if it be deduced, as most maintain, from the Greek σύρω, "*traho*," the name will be equally applicable to the sands of the gulf agitated by the waves, and to those of the more inland parts driven to and fro by the violence of the winds. It remains to be seen, however, whether the word in question be not of indigenous origin, since the name *Sert* is applied at the present day by the natives not only to the sandy region along the coast, but also to the desert immediately south of it, and, according to modern travellers, the term likewise exists in Arabic in the sense of a desert tract of country. (Compare *Ritter's Erdkunde, vol.* 1. *p.* 929. 2*d. ed.*)

7—12. 7. *Vel quæ loca*, &c. "Or through those regions, which the Hydaspes, source of many a fable, laves." The epithet *fabulosus* refers to the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the *Fylum*, is one of the five eastern tributaries of the Indus, which, by their union form the *Punjnud*, while the region which they traverse is denominated the *Punjâb*, or country of the five rivers.—9. *Namque.* Equivalent to the Greek καὶ γὰρ. Supply the ellipsis as follows: "*And* this I have plainly learnt from my own case, *for*," &c.—*Silva in Sabina.* He refers to a wood in the vicinity of his Sabine farm.—10. *Ultra terminum.* "Beyond my usual limits." 11. *Curis expeditis.* "With all my cares dispelled."—12. *Inermem.* "Though unarmed."

12—17. 12. *Militaris Daunias.* "Warlike Daunia." *Daunias* is here the Greek form of the nominative. The Daunii, a people probably of Illyrian origin, were situate along the northern coast of Apulia.—14. *Jubæ tellus.* Mauritania.—17. *Pone me pigris*, &c. For the connection between this and the previous portion of the ode, consult the introductory remarks. The poet alludes in this stanza to what is termed at the present day the frozen zone, and he describes it in accordance with the general belief of his age. The epithet *pigris* may be rendered by "barren," and refers to the plains of the north lying sterile and uncultivated by reason of the excessive cold. Modern observations, however, assign two seasons to this distant quarter of the globe; a long and rigorous

winter, succeeded often suddenly by insupportable heats. The power of the solar beams, though feeble, from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishingly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow. (*Malte-Brun, Geog. p.* 418. *vol.* 1.)

19—22. 19. *Quod latus mundi*, &c. "In that quarter of the world, which clouds and an inclement sky continually oppress."—21. *Nimium propinqui.* "Too near the earth." Understand *terris.*—22. *Domibus negata.* "Denied to mortals for an abode." Most of the ancients conceived that the heat continued to increase from the tropic towards the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained that many circumstances combine to establish even there a temperature that is supportable. The clouds; the great rains; the nights naturally very cool, their duration being equal to that of the days; a strong evaporation; the vast expanse of the sea; the proximity of very high mountains, covered with perpetual snow; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burnt up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold; the valley of Quito is always green; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (*Malte-Brun, Geog. p.* 416. *vol.* 1.)

Ode 23. The poet advises Chloe, now of nubile years, no longer to follow her parent like a timid fawn, alarmed at every whispering breeze and rustling of the wood, but to make a proper return to the affection of one whom she had no occasion to view with feelings of alarm.

1—10. 1. *Hinnuleo.* The term *hinnuleus* is here used for *hinnulus*, as, in Ode 1. 17. 9, *hæduleæ* occurs for *hæduli.*—2. *Pavidam.* Denoting the alarm of the parent for the absence of her offspring.—*Aviis*, "Lonely."—5. *Vepris.* The common reading is *veris.* Great difficulties attend this lection: In the first place, the foliage of the trees is not sufficiently put forth in the commencement of spring, to justify the idea of its being disturbed by the winds; and secondly, the young fawns do not follow the parent animal until the end of this season, or the beginning of June.—6. *Ad ventum.* The common text has *adventus.*—*Inhorruit.* "Has rustled."—10. *Gætulusve leo.* That part of Africa which the ancients denominated Gætulia, appears to answer in some measure to the modern *Belad-el-Djerid*— *Frangere.* This verb has here the meaning of "to rend," or "tear in pieces," as *δγνύναι* is sometimes employed in Greek.

Ode 24. The poet seeks to comfort Virgil for the loss of their mutual friend. The individual to whom the ode alludes was a native of

Cremona, and appears to have been the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisos, (v. 438.)

1—7. 1. *Desiderio tam cari capitis.* "To our regret for the loss of so dear an individual." The use of *caput* in this clause is analogous to that of κεφαλὴ and κάρα in Greek.—2. *Præcipe lugubres cantus.* "Teach me the strains of wo." Literally, "precede me in the strains of wo." —3. *Melpomene.* One of the Muses, so called from the dignity and excellence of her strains, (Μελπομένη, from μέλπομαι, *canto.*) She presided over Lyric and Epic poetry.—*Liquidam vocem.* "A clear and tuneful voice.—*Pater.* The muses, in the common mythology, were said to have been the daughters of Jupiter and Mnemosyne.—5. *Ergo Quinctilium.* The muse here commences the funeral dirge.—7. *Nudaque Veritas.* "And undisguised Truth."

11—16. 11. *Tu frustra pius,* &c. "Thou, alas! displaying a fruitless affection, dost pray the gods for the restoration of Quinctilius, not on such terms entrusted to thy care." The train of ideas is as follows: Thy affectionate sorrows lead thee to pray for the restoration of our common friend; but the effort is a vain one; he was not given to thee as a lasting possession.—13. *Blandius.* "With more persuasive melody.—16. *Virga horrida.* "With his gloomy wand." Alluding to the caduceus. The epithet *horrida* regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river.—17. *Non lenis,* &c. "Not gentle enough to change the order of the fates in compliance with our prayers." i. e. sternly refusing to change, &c. *Lenis recludere,* a Græcism for *lenis ad recludendum.*

Ode 25. Addressed to Lydia, now an object of neglect, and declining rapidly in the vale of years. The picture here drawn of a vicious female, towards the close of her career, is a disgusting but most instructive one.

1. *Junctas quatiunt fenestras.* An idea borrowed from a besieged city. The custom here alluded to was one of common occurrence among the youth of Italy and Greece. The ancient Romans had only openings in the walls to admit the light (*fenestræ,* "windows," from φαίνω "*ostendo.*") They were covered with two folding leaves or shutters of wood, and sometimes a curtain. Occasionally a net or frame work was placed over the aperture. Compare on this head *Varro, R. R.* 3. 7. "*Fenestris Punicanis,, aut latioribus, reticulatis utrinque, ut locus omnis sit illustris, neve quæ serpens, aliudve quid animal maleficum introire queat.*"

2—10. 2. *Amatque janua limen.* A beautiful expression. Compare Virgil (*Æn.* 5. 163.) "*Litus ama,*" and Statius (*Silv.* 2. 3 56.) "*Umbris sinuatur amantibus undas.*"—5. *Multum facilis.* "Most easily."—7. *Me tuo longas,* &c. Intended for the words of a serenade.—10. *Levis.* "Thinly clad." When poverty shall have succeeded, as it inevitably must, to a career of vicious indulgence, the light vestments of summer will be thy only protection against the wintry blasts.

11—20. 11. *Thracio vento.* By the "Thracian wind" is meant *Boreas* or the North wind, whose native land, according to the Greek poets, was the country of Thrace.—*Sub interlunia.* "At the time which intervenes between the old and new moon." Or in freer and more poetic language, "during the dark and stormy season when the moon has disappeared

from the skies."—14. *Quæ solet matres*, &c. An allusion to the same idea that is expressed by the Greek ἱππομανεῖν. Consult *Heyne, ad Virg. Georg.* 3. 280.—15. *Jecur ulcerosum.* The liver was supposed by the ancients to be the primary receptacle of the blood, whence it was diffused over the whole system: hence it became also the seat of the passions.—17. *Hedera virenti.* The "verdant ivy" and the "dark myrtle" are here selected as fit emblems of youth. The leaves of the latter, in general of a dark hue, are more particularly so when young.—20. *Dedicet Euro.* The common text has *Hebro.* The objection, however, to this reading is the utter impossibility of associating the idea of a *Thracian* river with an act performed by *Roman* youth. The propriety of styling the wind *Eurus*, "the companion of winter," may on the other hand easily be defended by the expression of Virgil (*Georg.* 2. 339.) "*Hibernus Euri flatus.*" To "devote to Eurus," moreover, coincides precisely with our own form of expression, "to scatter to the winds."

ODE 26. In praise of Ælius Lamia, a Roman of ancient and illustrious family, and distinguished for his exploits in the war with the Cantabri. The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds.

2—3. 2. *Mare Creticum.* The Cretan, which lay to the north of the island, is here put for any, sea.—3. *Portare.* "To waft them."—*Quis sub Arcto*, &c. "By what people the monarch of a frozen region beneath the northern sky is feared," &c. The present ode appears to have been written at the time when Phrahates, king of Parthia, had been dethroned by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead. Phrahates fled for succour to the Scythians, and a monarch of that nation was now on his march to restore him. The king of the frozen region is therefore the Scythian invader, and the people who fear his approach are the Parthians with Teridates at their head. Dio Cassius informs us that Phrahates was reinstated in his kingdom, and that Teridates fled into Syria. Here he was allowed to remain by Augustus, who obtained from him the son of Phrahates, and led the young prince as a hostage to Rome. This son was subsequently restored to the father, and the standards taken by the Parthians from Crassus and Antony were delivered in exchange. (Compare *Dio Cassius*, 51. 18—*vol.* 1. *p.* 649. *ed. Reim. Justin.* 42. 5.) Strabo, however, states that the son of Phrahates was received as a hostage from the father himself, and along with him sons and grandsons, (παῖδας καὶ παίδων παῖδας. *Strab.* 6. extr.) Compare with this the language of Suetonius (*vit. Aug.* 43.) who speaks of the *hostages* of the Parthians, ("*Parthorum obsides.*")

6—11. 6. *Fontibus integris.* "The pure fountains." By the *fontes integri* lyric poetry is designated, and the poet alludes to the circumstance of his having been the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence the invocation of the muse.—7. *Apricos necte flores.* "Entwine the sunny flowers." The sunny flowers and the chaplet which they form are figurative expressions, and mean simply a lyric effusion. The muse is solicited to aid the bard in celebrating the praises of his friend.—*Pimplei.* The muses were called *Pimpleïdes* from Pimplea, a fountain, hill, and city of Thrace, subsequently included within the limits of Macedonia Orpheus

was said to have been born here.—9. *Nil sine te mei*, &c. "Without thy favouring aid, the honours which I have received can prove of no avail in celebrating the praises of others." By the term *honores* the poet alludes to his successful cultivation of lyric verse.—10. *Fidibus novis.* "In new strains," i. e. in lyric verse. Hence the bard speaks of himself as the first that had adapted the Æolian strains to Italian measures, (*Ode*, 3. 30. 13.)—11. *Lesbio plectro.* "On the Lesbian lyre." The *plectrum*, or quill, is here taken figuratively for the lyre itself. Compare Ode, 1. 1. 34.—*Sacrare.* "To consecrate to immortal fame."

Ode 27. The poet is supposed to be present at a festal party, where the guests, warming under the influence of wine, begin to break forth into noisy wrangling. He reproves them in severe terms for conduct so foreign to a meeting of friends, and, in order to draw off their attention to other and more pleasing subjects, he proposes the challenge in verse 10th, on which the rest of the ode is made to turn.

1—6. 1. *Natis in usum*, &c. "Over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions, and in the celebration of sacred rites. Like the *cantharus*, it was sacred to Bacchus.—2. *Thracum est.* Compare note on Ode 1. 18. 9.—3. *Verecundum.* Equivalent to *modicum*, "Free to excess."—5. *Vino et lucernis*, &c. "It is wonderful how much the dagger of the Parthian is at variance with nocturnal banquets," literally "with wine and lights." *Vino* and *lucernis* are datives, put by a Græcism for the ablative with the preposition *a*.—*Medus.* Compare Ode, 1. 2. 51.—*Acinaces.* The term is of Persian origin. The acinaces was properly a small dagger, in use among the Persians, and borrowed from them by the soldiers of later ages. It was worn at the side. Hesychius, in explaining the word, calls it *δόρυ Περσικὸν, ξίφος.* Suidas remarks: *ἀκινάκης, μικρὸν δόρυ Περσικὸν*, and *Pollux* (1, 138.) *Περσικὸν ξιφίδιόν τι, τῷ μηρῷ προσηρτημένον.* This last comes nearest the true explanation as given above. Compare *Schneider, s. v. ἀκινάκης.* "ein eigenthumlich Persiches Wort: ein kleiner seitendegen bey den Persern."—6. *Immane quantum.* Analogous to the Greek *θαυμαστὸν ὅσον.*—*Impium clamorem.* The epithet *impius* has here a particular reference to the violation of the ties and duties of friendship, as well as to the profanation of the table, which was always regarded as sacred by the ancients.

8—9. 8. *Cubito remanete presso.* "Remain with the elbow pressed on the couch." i. e. Stir not from your places. Alluding to the ancient custom of reclining at their meals.—9. *Severi Falerni.* All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years, before it was sufficiently mellow. Horace even terms it a "fiery" wine, and calls for water from the spring to moderate its strength; and Persius applies to it the epithet "*indomitum*" probably in allusion to its heady quality. From Galen's account it appears to have been in best condition from the tenth to the twentieth year: afterwards it was apt to contract an unpleasant bitterness: yet we may suppose, that when of a good vintage, and especially when preserved in glass bottles, it would keep much longer without having its flavour impaired. Horace, who was a lover of old wine, proposes, in a well known ode, (3. 21.) to broach an amphora which was coeval with himself, and which,

therefore, was probably not less than thirty-three years old; as Torquatus Manlius was consul in the six hundred and eighty-ninth year from the foundation of the city, and Corvinus, in honour of whom the wine was to be drawn, did not obtain the consulate till 723 A. U. C. As he bestows the highest commendation on this sample, ascribing to it all the virtues of the choicest vintages, and pronouncing it truly worthy to be produced on a day of festivity, we must believe it to have been really of excellent quality. In general, however, it probably suffered, more or less, from the mode in which it was kept; and those whose taste was not perverted by the rage for high-dried wines, preferred it in its middle state.

Among our present wines, we have no hesitation in fixing upon those of Xeres and Madeira as the two to which the Falernian offers the most distinct features of resemblance. Both are straw-coloured wines, assuming a deeper tint from age, or from particular circumstances in the quality, or management of the vintage. Both of them present the several varieties of dry, sweet, and light. Both of them are exceedingly strong and durable wines; being, when new, very rough, harsh, and fiery, and requiring to be kept about the same length of time as the Falernian, before they attain a due degree of mellowness. Of the two, however, the more palpable dryness and bitter-sweet flavour of the Sherry might incline us to decide, that it approached most nearly to the wine under consideration: and it is worthy of remark, that the same difference in the produce of the fermentation is observable in the Xeres vintages, as that which Galen has noticed with respect to the Falernian: it being impossible always to predict, with certainty, whether the result will be a dry wine, or a sweetish wine, resembling Paxarete.

10—14. 10. *Opuntiæ.* So called from Opus, the capital of the Opuntian Locri in Greece, at the northern extremity of Bœotia.—11. *Quo beatus*, &c. The expressions *beatus vulnere* and *pereat*, afford very pleasing specimens of what grammarians term the *oxymoron*.—13. *Cessat voluntas.* "Dost thou refuse." Literally, "does (thy) inclination hesitate."—*Non alia bibam mercede.* "On no other condition will I drink."—14. *Quæ te cunque*, &c. An encomium well calculated to remove the bashful reserve of the youth. "Whoever the fair object may be that sways thy bosom, she causes it to burn with a flame at which thou hast no occasion to blush, for thou always indulgest in an honourable love." The expression *amore peccare* is nothing more than the simple *amare*.

18—23. 18. *Ah miser!* The exclamation of the poet when the secret is divulged.—19. *Quanta laborabas*, &c. The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression *Quanta laborabas Charybdi* is equivalent in effect to *Quam periculosam tibi puellam amabas.*—21. *Thessalis venenis.* Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity.—23. *Vix illigatum*, &c. "Even Pegasus' self will with difficulty extricate thee from the entangling snares of this three-shaped Chimæra." Literally, "Pegasus will hardly extricate thee, entangled by this three-shaped Chimæra." In construction, *triformi Chimæræ*, depending on *illigatum*, is the dative put by a Græcism for the ablative. A new comparison is here made, by which the female in question is made to resemble the well-known Chimæra, or, to use the words of Döring, "*Meretrix illa, rapacitate sua juvenum bonis infestissima, comparatur cum triformi illo monstro Chimæra.*"

Ode 28. The object of the present ode is to enforce the useful *lesson*, that we are all subject to the power of death, whatever may be our station in life, and whatever our talents and acquirements. The dialogue form is adopted for this purpose, and the parties introduced are a mariner and the shade of Archytas. The former, as he is travelling along the shore of southern Italy, discovers the dead body of the philosopher which had been thrown up by the waves near the town of Matinum on the Tarentine gulf. He addresses the corpse, and expresses his surprise that so illustrious an individual could not escape from the dominion of the grave. At the seventh verse the shade replies, and continues on until the end of the ode. Be not surprised, O mariner, at beholding me in this state, exclaims the fallen Pythagorean. Death has selected far nobler victims. Bestow the last sad offices on my remains, and so shall prosperous fortune crown your every effort. If, on the contrary, you make light of my request, expect not to escape a just retribution.

The ode would appear from its general complexion to have been imitated from the Greek.

1. *Te maris et terræ*, &c. The order of construction is as follows: *Parva munera exigui pulveris* (negata tibi) *cohibent te*, &c. "The scanty present of a little dust, denied to thy remains, confines thee," &c. The ellipsis of *negata tibi* must be noted, though required more by the idiom of our own, than by that of the Latin tongue. According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the dead body or along the banks of the Styx. Hence the peculiar propriety of *cohibent* in the present passage. In order to obviate so lamentable a result, it was esteemed a most solemn duty for every one who chanced to encounter an unburied corpse to perform the last sad offices to it. Sprinkling dust or sand three times upon the dead body was esteemed amply sufficient for every purpose. Hence the language of the text, "*pulveris exigui parva munera.*" Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Compare *Festus* (in *Præcidanea agna,*) *Cicero, de Legibus*, 2. 22. *Marius Victorinus*, 1. *p.* 247. *ed Putsch.*

The interpretation, which we have here given, has found, however, very strenuous opponents. Mitscherlich, Jani and Döring maintain that *pulveris exigui parva munera* is a mere circumlocution for *locus exiguus*, and that *cohibent* is only the compound used for the simple verb. Hence, according to these commentators, the meaning will be, "A small spot of earth now holds thee," &c. and they contend, that in this way the opposition is best preserved between the different parts of the sentence. We cannot agree in the propriety of such an interpretation. The periphrasis of *munera pulveris*, with the two accompanying epithets, is extremely harsh, nor is the sense at all improved by this mode of rendering, as far at least as we are able to decide. As for the examples of a similar periphrasis which Jani undertakes to cite, it must be evident upon the slightest inspection that they are not entitled to the name. In Lucretius (1. 32.) "*munera belli*," is equivalent to "*bellicos labores*," and in Horace himself (*Ode*, 2. 1. 38.) by *munera næniæ* are meant in fact "*leges et modos næniæ.*"—*Maris et terræ mensorem.* Alluding to the geometrical knowledge of Archytas.—*Numeroque carentis arenæ.* The possibility of calculating the number of the grains of sand was a favourite topic with the ancient mathematicians. Archimedes has left us a work on this subject entitled ψαμμίτης, (*Arenarius,*) which is interesting as showing the state of the science at that period.

2—7. 2. *Archyta.* Archytas, one of the Pythagoric preceptors of Plato, was a native of Tarentum. He is said to have been the eighth in succession from Pythagoras, and such was his celebrity that many illustrious names, beside that of Plato, appear in the train of his disciples. He excelled not only in speculative philosophy, but in geometry and mechanics, and is said to have invented a kind of winged automaton, and several curious hydraulic machines. He was in such high reputation for moral and political wisdom, that, contrary to the usual custom, he was appointed seven different times to the supreme magistracy in Tarentum. Of his writings none remain except a metaphysical work, "On the nature of the universe." His death was occasioned by a shipwreck. Compare *Diog. Laert.* 8. 79—86. *Suidas*, s. v. *Iambl.* 23. *Ælian Var. Hist.* 12. 19, &c. *Enfield's History of Philosophy, vol.* 1. *p.* 409.—3. *Matinum.* The Matinian shore lay between Callipolis and the Iapygian promontory, on the Tarentine gulf. The town of Matinum was a little distance inland. It was famed for its bees and honey. (Compare Ode 4. 2. 27.)—5. *Aerias tentasse domos*, &c. "To have essayed the etherial abodes." Alluding to the astronomical knowledge of the philosopher.—6. *Morituro.* "Since death was to be thy certain doom."—7. *Pelopis genitor.* Tantalus.—*Conviva deorum.* "Though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest, of the gods, and to have served up his own son at a banquet in order to test their divinity. Horace follows the earlier fable, by which Tantalus is represented as honoured with a seat at the table of the gods, and as having incurred their displeasure by imparting nectar and ambrosia to mortals. His punishment is well known. Pindar mentions his offence, (*Olymp.* 1. 98.) ἀθανάτων ὅτι κλέψας, κ. τ. λ. Euripides, however, (*Orest.* 10.) ascribes his fate to a different cause: ἀκόλαστον ἴσχε γλῶσσαν, αἰσχίστην νόσον.

8—14. 8. *Tithonusque remotus in auras.* "And Tithonus though translated to the skies." An allusion to the fable of Tithonus and Aurora.—9. *Arcanis.* Understand *consiliis.*—*Minos.* In order to gain more reverence for the laws which he promulgated, Minos pretended to have had secret conferences with Jove respecting them.—10. *Panthoiden.* "The son of Panthous." Euphorbus is here meant in name, but Pythagoras in reality. This philosopher taught the doctrine of the transmigration of souls, and is said to have asserted that he himself had animated various bodies, and had been at one time Euphorbus the Trojan. To prove his identity with the son of Panthous, report made him to have gone into the temple of Juno at or near Mycenæ, where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down.—*Iterum Orco demissum.* Alluding to the doctrine of the transmigration of souls.—11. *Clypeo refixo.* "By the shield loosened from the wall of the temple."—13. *Nervos atque cutem.* "His sinews and skin," i. e. his body.—14. *Judice te*, &c. "Even in thine own estimation, no mean expounder of nature and truth." Alluding to Pythagoras both as a Natural and Moral philosopher. Some editions read *me*, but *te* indicates the wide-spread reputation of Pythagoras, whose well-known name was even in the mouths of the vulgar, throughout that part of southern Italy.

18—22. 18. *Avidum mare.* "The greedy ocean." Some editions read *avidis* ("greedy after gain") as agreeing with *nautis.* This, however, would imply a censure on the very individual from whom the favour of a burial is supposed to be asked.—19. *Mixta senum*, &c. "The

intermingled funerals of the old and young are crowded together." *Densentur* is from *denseo-ēre*, an old verb, used by Lucretius, Virgil, and Pliny. The common text has *densentur* from *denso,-are.*—*Nullum caput*, &c. "No head escapes the stern Proserpina." An hypallage, for *nullum caput fugit sævam Proserpinam.* The ancients had a belief that no one could die, unless Proserpina, or Atropos her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from between the horns of the victims, was regarded as the first offering.—21. *Devexi Orionis.* "Of the setting Orion." The setting of this star was always accompanied by tempestuous weather.—22. *Illyricis undis.* "Amid the Illyrian waters." The allusion is to the Adriatic sea in general. The Illyrians, besides their settlements on the north-eastern shores of the Adriatic, had at one time extended themselves as far as Ancona, on the coast of Italy.

23—35. 23. *Ne parce malignus dare.* "Do not unkindly refuse to bestow."—26. *Fluctibus Hesperiis.* "The western waves." The seas around Italy, which country was called Hesperia by the Greeks.—*Venusine plectuntur silvæ.* "May the Venusian woods be lashed by it."—28. *Unde potest.* Equivalent to *a quibus hoc fieri potest*, "For they are able to enrich thee." In construing, place *unde potest* at the end of the sentence.—29. *Sacri custode Neptuni.* Neptune was the tutelary deity of Tarentum.—*Negligis immerito*, &c. "Dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to perform the last sad offices to the shade of Archytas.—31. *Postmodo te natis.* Equivalent to *nepotibus. Te* is here the ablative, depending on *natis.*—*Fors et debita jura*, &c. "Perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself."—33. *Inultis.* "Unheard."—35. *Licebit injecto*, &c. "Thou mayest run on after having thrice cast dust on my remains." Three handfuls of dust were on such an occasion sufficient for all the purposes of a burial.

ODE 29. The poet, having learned that his friend Iccius had abandoned the study of philosophy, and was turning his attention to deeds of arms, very pleasantly rallies him on this strange metamorphosis.

1—5. 1. *Beatis gazis.* "The rich treasures." *Beatus* is often used, as in the present instance, for *dives*, from the idea of happiness which the crowd associate with the possession of wealth.—*Nunc.* Emphatical, referring to his altered course of life.—*Arabum.* Augustus, A. U. C. 730, (which gives the date of the present ode,) sent Ælius Gallus, præfect of Egypt, with a body of troops against Arabia Felix. The expedition proved unsuccessful, having failed more through the difficulties which the country and climate presented, than from the desultory attacks of the undisciplined enemy. It was in this army that Iccius would seem to have had a command. Compare, in relation to the event here alluded to, *Dio Cassius*, 53. 29.—*vol.* 1. *p.* 723. *ed. Reim. Strabo.* 16.—*vol.* 6. *p.* 443. *seqq. ed. Tzschk. Plin. H. N.* 6. 28. With regard to the division of Arabia into *Petræa*, *Deserta*, and *Felix*, it may be remarked that this arrangement, which was made by Megasthenes and Ptolemy, was unknown to the inhabitants of the east. Compare *Iahn's Biblical Archæology*, *p.* 8. *Upham's transl.*—*Sabææ.* Sabæa, a part of Arabia Felix, is here put for the whole

region. The *Sabæi* would seem to have occupied what corresponds to the northernmost part of the modern *Yemen.*—*Horribilique Medo.* "And for the formidable Parthian." It is more than probable, from a comparison of Ode, 1. 12. 56, and 1. 35. 31, with the present passage, that Augustus intended the expedition, of which we have been speaking, not merely for Arabia Felix, but also for the Parthians and Indi.—5. *Nectis catenas.* A pleasant allusion to the fetters in which Iccius, already victorious in imagination, is to lead his captives to Rome.—*Quæ Virginum barbara.* "What barbarian virgin." A Græcism for *quæ virgo barbara.*

7—15. 7. *Puer quis ex aula.* Equivalent to *quis puer regius.* The term *aula* may refer to the royal court either of the Arabians or the Parthians.—8. *Ad cyathum statuetur.* "Shall stand as thy cup-bearer." Literally, "shall be placed," &c.—9. *Doctus tendere.* "Skilled in aiming." A Græcism.—*Sericas.* The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular, as to the eastern nations in general. In relation to the Seres compare Explanatory Note, Ode 1. 12. 56.—11. *Relabi posse.* "Can glide back." In this sentence, *montibus* is the dative by a Græcism. Prose Latinity would require *ad montes.* Some make *montibus* the ablative, with which they join *pronos* in the sense of *decurrentes.* This arrangement is decidedly inferior to the one first given. As regards the idea intended to be conveyed, it may be observed, that the poet compares his friend's abandonment of graver studies for the din of arms, to a total alteration of the order of nature. The expression appears to be a proverbial one, and is evidently borrowed from the Greek.—12. *Reverti.* "Return in its course."—13. *Coemtos.* "Bought up on all sides." A pleasant allusion to his friend's previous ardour in philosophic pursuits.—14. *Panæti.* Panætius, a native of Rhodes, holds no mean rank among the Stoic philosophers of antiquity. He passed a considerable part of his life at Rome, and enjoyed an intimate acquaintance with several eminent Romans, particularly Scipio and Lælius. Cicero highly extols his moral doctrine in his treatise "*De Officiis.*" Towards the end of his life Panætius removed to Athens, where he died.—*Socraticam et domum.* "And the writings of the Socratic school." Alluding to the philosophical investigations of Xenophon, Plato, Æschines, and others.—15. *Loricis Iberis.* The Spanish coats of mail obtained a decided preference among the Romans, from the excellence of the metal and its superior temper.

ODE 30. Venus is invoked to grace with her presence and with that of her attendant retinue, the temple prepared for her at the home of Glycera.

1—8. 1. *Gnidi.* Gnidus, or Cnidus, was a Dorian city, on the coast of Caria, near the promontory of Triopium. Venus was the tutelary goddess of the place.—*Paphique.* Paphos was a town of Cyprus, on the western coast, where Venus was fabled to have landed, after having been wafted thither from the island of Cythera.—2. *Sperne.* "Look with contempt on," i. e. leave.—3. *Decorem.* "Adorned for thy reception."—5. *Fervidus puer.* Cupid.—7. *Parum comis.* "Little able to please."—*Juventas.* The goddess of youth, or Hebe.—8. *Mercuriusque.* Mercury is enumerated among the retinue of Venus, in allusion to his being the god of language and persuasive eloquence.

ODE 31. The poet raises a prayer to Apollo, on the day when Augustus dedicated a temple to this deity on the Palatine Hill. Standing amid the crowd of worshippers, each of whom is offering up some petition to the god, the bard is supposed to break forth on a sudden with the abrupt enquiry, "What does the poet (i. e. what do I) ask of Apollo on the dedication of his temple?" His own reply succeeds, disclaiming all that the world considers essential to happiness, and ending with the simple and beautiful prayer for the "*mens sana in corpore sano.*"

1—8. 1. *Dedicatum.* "On the dedication of his temple."—2. *Novum Liquorem.* It was customary to use wine of the same year's make in libations to the gods.—4. *Sardiniæ.* Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate.—*Segetes.* "Harvests."—5. *Grata armenta.* "The fine herds."—*Æstuosæ Calabriæ.* "Of the sunny Calabria." Calabria, in southern Italy, was famed for its mild climate and excellent pastures.—6. *Ebur Indicum.* The ivory of India formed one of the most costly instruments of Roman luxury.—7. *Liris.* This river, now the *Garigliano*, rises in the Appennines and falls into the Tuscan sea near Minturnæ. The Liris, after the southern boundary of Latium was extended below the Circæan promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Vulturnus, and the Massic hills. Compare *Cramer's Ancient Italy, vol. 2. p. 11.* and the authorities there cited.—8. *Mordet.* "Undermines," or "eats away."

9—16. 9. *Premant.* "Let those prune."—*Calena falce.* An allusion to the Falernian vineyards. Compare note on Ode, 1. 20. 9.—11. *Exsiccet.* Equivalent to *ebibat.* "Let the rich trader drain."—*Culullis.* The *culullus* was properly of baked earth, and was used in sacred rites by the pontifices and vestal virgins. Here, however, the term is taken in a general sense for any cup.—12. *Syra reparata merce.* "Obtained in exchange for Syrian wares." By Syrian wares are meant the aromatic products of Arabia and the more distant East, brought first to the coast of Syria by the overland trade, and shipped thence to the western markets.—16. *Cichorea.* "Endives." The term *cichoreum* (κιχορίον, or κιχώριον) is, strictly speaking, confined to the cultivated species of *Intubum* or *Intybum.* The wild sort is called *σέρις* by the Greeks, and answers to our bitter succory. The name *cichoreum* is of Coptic or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word *endivia*, used in the middle ages, and an evident corruption as well of the Arabic *hendib* as of the classical *intybum.* Compare *Fée, Flore de Virgile, p. 70. 71. Martyn ad Virg. Georg. 1. 120.—Levesque malvæ.* "And emollient mallows." *Dioscorides* (2. 111.) and *Theophrastus* (1. 5.) both designate mallows as aliment: the first of these two authors speaks of the garden mallows as preferable in this respect to the uncultivated kind, from which it may be fairly inferred that several species of this plant were used as articles of food. The Greek name of the mallows (μαλάχη) from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from μαλάσσω, "to soften," &c.

17—20 17. *Frui paratis*, &c. "Son of Latona, give me, I entreat, to enjoy my present possessions, being at the same time both healthful

in frame and with a mind unimpaired by disease." Or more freely, "Give me a sound mind in a sound body, that I may enjoy, as they should be enjoyed, the possessions which are mine." The expression *dones mihi valid*, &c. *frui paratis* is a Græcism for *dones ut ego validus, &c. fruar paratis.*" Compare, in relation to the idea here expressed, the well-known line of *Juvenal*, (10. 356.) "*Orandum est ut sit mens sana in corpore sano.*"—20. *Cithara carentem*: "Devoid of the charms of poetry and music." i. e. a morose and gloomy old age.

ODE 32. The bard addresses his lyre, and blends with the address the praises of Alcæus. The invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Æolian strains to Italian measures. (Compare Ode 3. 30 13.)

1—15 1. *Poscimur.* "We are called upon for a strain." The request probably came from Augustus or Mæcenas. Bentley reads *Poscimus*, which then becomes a part of the apostrophe to the lyre.—*Si quid vacui lusimus tecum.* "If we have ever, in an idle moment, produced in unison with thee any sportive effusion."—3. *Dic Latinum carmen.* "Be responsive to a Latin ode." 5. *Lesbio primum*, &c. Attuned to harmony most of all by a Lesbian citizen." *Primum* is here equivalent to *maxime.* Horace assigns to Alcæus the merit of having brought lyric poetry to its highest state of perfection.—6. *Ferox bello.* Understand *quamvis.*—7. *Udo litore.* Understand *in.*—15. *Mihi cunque*, &c. "Be propitious unto me whenever duly invoking thee." *Cunque* for *quandocunque.*

ODE 33. Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

2—16. 2. *Neu miserabiles*, &c. "Nor give utterance again and again to mournful laments." An allusion to the elegiac strains of Tibullus. —3. *Tibi præniteat.* "Is preferred to thee."—5. *Tenui fronte.* A low forehead was considered a great beauty among the Greeks and Romans. This taste was so general, that the females of those days used to hide part of their foreheads with bandages.—7. *Declinat.* Understand *animum.* "Turns away his affections."—9. *Turpi peccet adultero.* "Shall yield her affections to so disagreeable a lover." *Adultero* is here equivalent merely to *amatori.*—10. *Impares formas atque animas.* "Unequal forms and minds," i. e. persons and tempers little in unison with each other.—14. *Grata compede.* "With the pleasing chain of love."—16. *Curvantis Calabros sinus.* "Indenting with bays the coast of Calabria."

ODE 34. Horace, a professed Epicurean, having heard thunder in a cloudless sky, abandons the tenets which he had hitherto adopted, and declares his belief in the superintending providence of the gods. Such, at least, appears to be the plain meaning of the ode. It is more than probable, however, that the poet merely wishes to express his dissent from the Epicurean dogma which made the gods take no interest whatever in the affairs of men. The argument employed for this purpose is

trival enough in reality, and yet to an Epicurean of the ancient school *it* would carry no little weight along with it. Thus Lucretius positively states, that thunder in a serene and cloudless sky is a physical impossibility.

> "*Fulmina gigni de crassis, alteque, putandum est,*
> *Nubibus exstructis: nam cælo nulla sereno,*
> *Nec leviter densis mittuntur nubibus unquam.*"
>
> *De R. N.* 6. 245. *seqq.*

1—7. 1. *Parcus deorum*, &c. The Epicureans would appear only to have conformed to the outward ceremonies of religion, and that too in no very strict or careful manner. The doctrine of their founder, after all that may be said in its praise, tended directly to atheism; and there is strong reason to suspect, that what he taught concerning the gods was artfully designed to screen him from the odium and hazard which would have attended a direct avowal of atheism. Compare *Enfield's History of Philosophy, vol.* 1. *p.* 450. *seqq.*—2. *Insanientis dum philosophiæ*, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression *insanientis sapientiæ* (literally, "an unwise system of wisdom,") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus.—4. *Iterare cursus relictos.* "To return to the course which I had abandoned." Heinsius proposes *relectos* for *relictos*, which Bentley advocates and receives into his text.—5. *Diespiter.* "The father of light." Jupiter.—7. *Per purum.* "Through a cloudless sky." Understand *cælum.* Thunder in a cloudless sky was ranked among prodigies.

9—14. 9. *Bruta tellus.* "The earth, though heavy and senseless." By the "brute earth" is meant, in the language of commentators, "*terra quæ sine sensu immota et gravis manet.*"—10. *Invisi horrida Tenari sedes.* The promontory of Tænarus, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, and by which Hercules dragged Cerberus to the regions of day.—11. *Atlanteusque finis.* "And Atlas, limit of the world." Literally, "the boundary of Atlas." The ancients believed this chain of mountains to be the farthest barrier to the west.—12. *Valet ima summis*, &c. The train of thought is as follows: Warned by this prodigy, I no longer doubt the interposition of the gods in human affairs; nay, I consider the deity all-powerful to change things from the lowest to the highest degree, and to humble to the dust the man that now occupies the loftiest and most conspicuous station among his fellow-creatures. Compare *Hesiod, ἔργ. καὶ ἡμ. 5. seqq.*—14. *Hinc apicem*, &c. "From the head of this one, Fortune, with a loud rushing sound of her pinions, bears away the tiara in impetuous flight; on the head of that one she delights in having placed it." *Sustulit* is here taken in an aorist sense. As regards the term *apicem*, it may be remarked, that, though specially signifying the tiara of Eastern royalty, it has here a general reference to the crown or diadem of kings.

Ode 35. Augustus, A. U. C. 726, had levied two armies, the one intended against the Britons, the other against the natives of Arabia Felix and the east. The former of these was to be led by the emperor in person. At this period the present ode is supposed to have been written. It is an address to Fortune, and invokes her favouring influence for the arms of Augustus.

The latter of these two expeditions has already been treated of in the Introductory Remarks on the 29th Ode of this book. The first only proceeded as far as Gaul, where its progress was arrested by the Britons' suing for peace, and by the troubled state of Gallic affairs. The negotiations, however, were subsequently broken off, and Augustus prepared anew for a campaign against the island, but the rebellion of the Salassi, Cantabri and Astures intervened, and the reduction of these tribes engrossed the attention of the prince. Compare *Dio Cassius*, 53. 22. and 25. —*vol.* 1. *p.* 717. and 719. *Ed. Reim.*

1—7. 1. *Antium.* A city on the coast of Latium, celebrated for its temple of Fortune.—2. *Præsens tollere.* "That in an instant canst raise." —3. *Vel superbos*, &c. "Or convert splendid triumphs into disasters." *Funeribus* is in the ablative, the *casus instrumentalis.*—5. In this and the following line, we have adopted the punctuation recommended by Markland, viz. a comma after *prece*, and another after *ruris*, which latter word will then depend on *dominam* understood, and the whole clause will then be equivalent to "*pauper colonus, sollicita prece, ambit te, dominam ruris; quicunque lacessit*, &c. *te dominam æquoris* (*ambit.*)—*Ambit sollicita prece.* "Supplicates in anxious prayer."—7. *Bithyna.* Bithynia, in Asia Minor, was famed for its natural productions which gave rise to a very active commerce between this region and the capital of Italy. The expression in the text, however, refers more particularly to the naval timber in which the country abounded.—8. *Carpathium pelagus.* A name applied to that part of the Mediterranean which lay between the islands of Carpathus and Crete.

9—13. 9. *Dacus.* Ancient Dacia corresponds to what is now in a great measure Valachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Teiss.—*Profugi Scythæ.* "The roving Scythians." The epithet *profugi* is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes, but dwelling in waggons.—10. *Latium ferox.* "Warlike Latium."—11. *Regum barbarorum.* An allusion to the monarchs of the East, and more particularly to Parthia.—12. *Purpurei Tyranni.* "Tyrants clad in purple." —13. *Injurioso ne pede*, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The scholiast makes *stantem columnam* equivalent to *præsentem felicitatem*, and the allusion of the poet is to the existing state of affairs among the Dacians, Scythians, and others mentioned in the text. A standing column was a general symbol among the ancients of public security. Some editions place a colon or period after *tyranni*, and the meaning then is, "Do not with destructive foot overthrow the standing column of the empire," alluding to the durability of the Roman sway. The interpretation first given, however, is decidedly preferable: the change in the latter is too sudden and abrupt.

14—18. 14. *Neu populus frequens*, &c. "Or lest the thronging populace arouse the inactive to arms! to arms! and destroy the public repose." The repetition of the phrase *ad arma* is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. The term *imperium* in this passage is equivalent merely to *publicam quietem*, or *reipublicæ statum*, taking *respublica* in the general sense of "government."—17. *Te semper anteit*, &c. The idea intended to be conveyed is, that all things must yield to the power of fortune. This is beautifully expressed in the language of the text, "Thee thy handmaid Necessity ever precedes."

—*Anteit* must be pronounced *ant-yit*, as a dissyllable, by Synæresis.—18. *Clavos trabales.* Necessity is here represented with all such appendages as may serve to convey the idea of firm and unyielding power. Thus she bears in her hand *clavos trabales*, "large spikes," like those employed for connecting closely together the timbers of an edifice. She is armed also with "wedges," used for a similar purpose, not for cleaving asunder, as some explain it. In like manner, the "unyielding clamp" (*severus uncus*) makes its appearance, which serves to unite more firmly two masses of stone, while the "melted lead" is required to secure the clamp in its bed. Some commentators erroneously consider the *clavos trabales*, &c. as instruments of punishment.

21—29. 21. *Te Spes et albo*, &c. The idea which the poet wishes to convey is, that Hope and Fidelity are inseparable from Fortune. In other words, Hope always cheers the unfortunate with a prospect of better days to come, and a faithful friend only adheres the more closely to us under the pressure of adversity. The epithet *rara* alludes to the paucity of true friends, while the expression *albo velata panno* refers in a very beautiful manner to the sincerity and candour by which they are always distinguished.—23. *Utcunque mutata*, &c. "Whenever, clad in sordid vestments, thou leavest in anger the abodes of the powerful." Prosperous fortune is arrayed in splendid attire, but when the anger of the goddess is kindled, and she abandons the dwellings of the mighty, she changes her fair vestments for a sordid garb.—26. *Cadis cum fæce siccatis.* "When the casks are drained to the very dregs." Faithless friends abandon us after our resources have been exhausted in gratifying their selfish cupidity.—28. *Ferre jugum pariter dolosi.* A Græcism for *nimis dolosi quam ut ferant*, &c. "Too faithless to bear in common with us the yoke of adversity." Compare *Serm.* 1. 4. 12. "*piger ferre*," i. e. "*nimis piger quam ut ferat*."—29. *Ultimos orbis Britannos.* In designating the Britons as "*ultimos orbis*," Horace must be understood to speak more as a poet than a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of *Insulæ Britannicæ* (Βρεττανικαὶ νῆσοι.) Compare *Pliny, H. N.* 4. 6. and *Mannert, Geogr. der Griechen und Römer, vol.* 2. *pt.* 2. *p.* 33. *seqq. Catullus* also (11. 11.) applies the epithet *ultimos* to the Britons, but at a much earlier period.

30—33. 30. *Juvenum recens examen.* "The recent levy of youthful warriors."—32. *Oceanoque Rubro.* "And by the Indian Sea." The whole extent of sea along the southern coast of Asia, was called by the Greeks, while as yet they knew little of India, ἡ Ἐρυθρὰ θάλασσα (*Mare Erythræum*) and the name was said to be derived from that of an ancient monarch, Erythras, who reigned at a very early period on these shores. Subsequently, however, the term was restricted to the sea below Arabia and between the Arabian and Persian gulf. The Latin appellation, *Oceanus Ruber*, answers in the present instance to the Ἐρυθρὰ θάλασσα in its more extensive meaning, and is evidently a translation of the name, on the supposition that it refers to colour. It is more than probable that this supposition is the true one, and that no monarch of the name of Erythras ever existed. A collateral argument in favour of this may be drawn from the modern designation of the Sinus Arabicus, (*Red Sea.*) The meaning of this modern name must be looked for in that of Idumea or the land of Edom, whose coasts the Sinus Arabicus touches on the north. Edom, in the Hebrew tongue, signifies *red*, and was the name

given to Esau for selling his birthright for a mess of *red* pottage.—33. *Eheu! cicatricum*, &c. "Ah! I am ashamed of our scars, and our guilt, and of brothers———" The poet was going to add, "slain by the hand of brothers," but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. (Consult Various Readings.) He merely adds in general language, "What in fine have we, a hardened age, avoided?" &c. The reference throughout the stanza is to the bloody struggle of the civil wars.

38—39. 38. *O utinam diffingas.* "O mayest thou forge again." The poet's prayer to Fortune is that she would forge anew the swords which had been stained with the blood of the Romans in the civil war, so that they might be employed against the enemies of the republic. While polluted with civil blood they must be the objects of hatred and aversion to the gods.—39. *In Massagetas Arabasque.* "To be wielded against the Massagetæ and the Arabians." The Massagetæ were a branch of the great Scythian race, and according to Herodotus (1. 204.) occupied a level tract of country to the east of the Caspian. Larcher considers their name equivalent probably to "Eastern Getæ." (*Histoire d' Herodote. vol.* 8. *p.* 323. *Table Géographique.*)

Ode 36. Plotius Numida having returned, after a long absence, from Spain, where he had been serving under Augustus in the Cantabrian war, the poet bids his friends celebrate in due form so joyous an event. This ode would appear to have been written about A. U. C. 730.

1—10. 1. *Et thure et fidibus*, &c. "With both incense and the music of the lyre, and the blood of a steer due to the fulfilment of our vow." The ancient sacrifices were accompanied with the music of the lyre and flute.—3. *Numidæ.* A cognomen of the Plotian and Æmilian lines.—4. *Hesperia ab ultima.* "From farthest Spain." Referring to the situation of this country as farthest to the west. Hesperia was a more common name for Italy as lying to the west of Greece. For distinction's sake, Spain was sometimes called *Hesperia ultima.*—6. *Dividit.* "Distributes."—8. *Non alio rege.* "Under the same preceptor."—9. *Mutatæque simul togæ.* Young men, among the Romans, when they had completed their seventeenth year, laid aside the *toga prætexta*, and put on the *toga virilis*, or manly gown.—10. *Cressa nota.* "A white mark." The Romans marked their lucky days, in the calendar, with white or chalk, and their unlucky days with black.

11—20. 11. *Neu prompta*, &c. "Nor let us spare the contents of the wine jar taken from the vault."—12. *Salium.* The Salii, or priests of Mars, twelve in number, were instituted by Numa. They were so called because on solemn occasions they used to go through the city dancing (*saltantes.*). After finishing their solemn procession, they sat down to a splendid entertainment. Hence *Saliares dapes* means "a splendid banquet."—13. *Multi Damalis meri.* "The hard drinking Damalis."—14. *Threïcia amystide.* "In tossing off the wine cup after the Thracian fashion." The *amystis* (ἄμυστις) was a mode of drinking practised by the Thracians, and consisted in draining the cup without once closing the lips. (ἀ, *priv.* μύω, *claudo.*) It denotes also a large kind of

drinking cup.—16. *Vivax apium.* "The parsley that long *retains its* verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure which preserves its freshness for a long period.—*Breve lilium.* "The short lived lily."—17. *Putres.* "Wanton."—20. *Ambitiosior.* "Encircling him more closely."

ODE 37. Written in celebration of the victory at Actium, and the final triumph of Augustus over the arms of Antony and Cleopatra. The name of the unfortunate Roman, however, is studiously concealed, and the indignation of the poet is made to fall upon Cleopatra.

2—6. 2. *Nunc Saliaribus,* &c. "Now was it the time to deck the temples of the gods with a splendid banquet." The meaning becomes plainer by a paraphrase: "We were right, my friends, in waiting until the present moment: this was indeed the true period for the expression of our joy." We must imagine these words to have proceeded from the poet after the joyous ceremonies had already begun.—*Saliaribus dapibus.* Literally, "with a Salian banquet." Consult note on verse 12, of the preceding ode.—3. *Pulvinar.* The primitive meaning of this term is, a cushion or pillow for a couch; it is then taken to denote the couch itself; and finally it signifies, from the operation of a peculiar custom among the Romans, a temple or shrine of the gods. When a general had obtained a signal victory, a thanksgiving was decreed by the Senate to be made in all the temples; and what was called a *Lectisternium* took place, when couches were spread for the gods as if about to feast; and their images were taken down from their pedestals and placed upon these couches around the altars, which were loaded with the richest dishes. Dr. Adam, in his work on Roman Antiquities, states that on such occasions the image of Jupiter was placed in a reclining posture, and those of Juno and Minerva erect on seats. The remark is an erroneous one. The custom to which he refers was confined to solemn festivals in honour of Jove. Compare *Val. Max.* 2. 1. 2.—With regard to the meaning we have assigned *pulvinar* in the text, and which is not given by some lexicographers. Consult *Ernesti, Clav. Cic. s. v.. Schütz, Index. Lat. in Cic. Op. s. v.*—5. *Antehac.* To be pronounced as a dissyllable, (*ant-yac.*) The place of the cæsura is not accurately observed either in this or the 14th line. Consult *Classical Journal, vol.* 11. *p.* 354.—*Cæcubum.* Used here to denote any of the more generous kinds of wine. Compare note on Ode 1. 20. 9. —6. *Dum Capitolio,* &c. "While a frenzied queen was preparing ruin for the capitol and destruction for the Empire." An Hypallage for *dum Capitolio regina demens,* &c. Horace indulges here in a spirit of poetic exaggeration, since Antony and Cleopatra intended merely, in case they proved victorious, to transfer the seat of empire from Rome to Alexandria. *Dio Cassius* (50. 4. *vol.* 1. *p.* 606. *ed. Reimar.*) states as one of the rumours of the day, that Antony had promised to bestow the city of Rome as a present upon Cleopatra, and to remove the government to Egypt.

9—14. 9. *Contaminato cum grege,* &c. "With a contaminated herd of followers polluted by disease."—10. *Quidibet impotens sperare.* "Weak enough to hope for any thing." A Græcism, for *impotens ut quidlibet speraret.*—11. *Fortunaque dulci ebria.* "And intoxicated with prosperity." —13. *Sospes ab ignibus.* "Saved from the flames." We have here somewhat of poetic exaggeration. Cleopatra fled with sixty ships, while

three hundred were taken by Augustus. Many of Antony's vessels, however, were destroyed by fire during the action.—14. *Lymphatam Mareotico.* "Maddened with Mareotic wine." A bitter, though not strictly accurate, allusion to the luxurious habits of Cleopatra. The poet pretends in this way to account for the panic which seized her at Actium.—*Mareotico.* The Mareotic wine was produced along the borders of the lake Mareotis, in Ægypt. It was a light, sweetish, white wine, with a delicate perfume, of easy digestion, and not apt to affect the head, though the allusion of Horace would seem to imply that it had not always preserved its innocuous quality.

16—23. 16. *Ab Italia volantem,* &c. "Pursuing her with swift gallies, as she fled from Italy." The expression *ab Italia volantem* is to be explained by the circumstance of Antony and Cleopatra's having intended to make a descent upon Italy before Augustus should be apprised of their coming. Hence the flight of Cleopatra, at the battle of Actium, was in reality *ab Italia.*—20. *Hæmonia.* Hæmonia was one of the early names of Thessaly.—21. *Fatale monstrum.* "The fated monster," i. e. the fated cause of evil to the Roman world.—*Quæ.* A syllepsis, the relative being made to refer to the person indicated by *monstrum,* not to the grammatical gender of the antecedent itself.—23. *Expavit ensem.* An allusion to the attempt which Cleopatra made upon her own life, when Proculaius was sent by Augustus to secure her person.—*Nec latentes,* &c. "Nor sought with a swift fleet for secret shores." By *latentes oras* are meant coasts lying concealed from the sway of the Romans. Plutarch states, that Cleopatra formed the design, after the battle at Actium, of drawing a fleet of vessels into the Arabian gulf, across the neck of land called at the present day the isthmus of Suez, and of seeking some remote country where she might neither be reduced to slavery nor involved in war. The biographer adds, that the first ships transported across were burnt by the natives of Arabia Petræa, and that Cleopatra subsequently abandoned the enterprise, resolving to fortify the avenues of her kingdom against the approach of Augustus. The account, however, which Dio Cassius gives, differs in some respect from that of Plutarch, since it makes the vessels destroyed by the Arabians to have been built on that side of the isthmus. Compare *Plutarch, Vit. Anton. c. 69.—vol. 6. p. 143. ed. Hutten.* and *Dio Cassius, 51. 7.—vol. 1. p. 637. ed. Reimar.*

25—26. 25. *Jacentem regiam.* "Her palace plunged in affliction."—26. *Fortis et asperas,* &c. "And had courage to handle the exasperated serpents." Horace here adopts the common opinion of Cleopatra's death having been occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch's statement. After mentioning the common account, which we have just given, the biographer remarks, "It was likewise reported that she carried about with her certain poison in a hollow bodkin which she wore in her hair, yet there was neither any mark of poison on her body, nor was there any serpent found in the monument, though the track of a reptile was said to have been discovered on the sea-sands opposite the windows of her apartment. Others again have affirmed, that she had two small punctures on her arm, apparently occasioned by the asp's sting, and to this Cæsar obviously gave credit; for her effigy which he carried in triumph, had an asp on the arm." It is more than probable

that the asp on the arm of the effigy was a mere ornament, mistaken by the populace for a symbolical allusion to the manner of Cleopatra's death. Or we may conclude with Wrangham, that there would of course be an asp on the diadem of the effigy, because it was peculiar to the kings of Egypt.

29—30. 29. *Deliberata morte ferocior.* "Becoming more fierce by a determined resolution to die."—30. *Saevis Liburnis*, &c. "Because, being a haughty woman, she disdained being led away in the hostile gallies of the Liburnians, deprived of all her former rank, for the purpose of gracing the proud triumph of Augustus." *Superbo triumpho* is here put by a Græcism for *ad superbum triumphum.*—The *naves Liburnæ* were a kind of light galleys used by the Liburnians, an Illyrian race along the coast of the Adriatic, addicted to piracy. To ships of this construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Compare the tumid description of *Florus* (4. 11, 5.) "*Turribus atque tabulatis allevatæ, castellorum et urbium specie, non sine gemitu maris, et labore ventorum ferebantur.*"

Ode 38. Written in condemnation, as is generally supposed, of the luxury and extravagance which marked the banquets of the day. The bard directs his attendant to make the simplest preparations for his entertainment.

1—5. 1. *Persicos apparatus.* "The festal preparations of the Persians," i. e. luxurious and costly preparations.—2. *Nexæ philyra coronæ.* "Chaplets secured with the rind of the linden."—3. *Mitte sectari.* "Give over searching."—4. *Moretur.* "Loiters beyond its season."—5. *Nihil allabores sedulus curæ.* "Strive not with earnest care to add any thing." *Sedulus curæ* is a Græcism for *sedula cura.*

BOOK II.

Ode 1., C. Asinius Pollio, distinguished as a soldier, a pleader, and a Tragic author, was engaged in writing a history of the civil war. The poet earnestly entreats him to persevere, and not to return to the paths of Tragic composition until he should have completed his promised narrative of Roman affairs. The ode describes in glowing colours the expectations entertained by the poet of the ability with which Pollio would treat so interesting and difficult a subject.

For remarks on the character and writings of Pollio, compare *Dunlop's Roman Literature, vol. 3. p. 45. seqq. Lond. ed.*

1—6. 1. *Ex Metello consule.* "From the consulship of Metellus." The narrative of Pollio, consequently, began with the formation of the first triumvirate, by Cæsar, Pompey, and Crassus, A. U. C. 694, in the consulship of Q. Cæcilius Metellus and L. Afranius. This may well be considered as the germ of the civil wars that ensued.—The Romans

marked the year by the names of the consuls, and he who had most suffrages, &c. was placed first. The Athenians, on the other hand, designated their years by the name of the chief archon, who was hence called Ἄρχων Ἐπώνυμος.—2. *Bellique causas*, &c. "And of the causes, and the errors, and the operations, of the war." The term *vitia* has here a particular reference to the rash and unwise plans of Pompey and his followers.—3. *Ludumque Fortunæ.* "And of the game that Fortune played."—*Gravesque principum amicitias.* "And of the fatal confederacies of the chiefs." An allusion to the two triumvirates. Of the first we have already spoken. The second was composed of Octavianus, Antony, and Lepidus. Compare *Lucan*, I. 84.—5. *Nondum expiatis.* Compare Ode I. 2. 29.—6. *Periculosæ plenum*, &c. "An undertaking full of danger and of hazard." *Opus* is applied by some, though less correctly, we conceive, to the civil war itself.—The metaphor of the poet is borrowed from the Roman games of chance.

8—12. 8. *Cineri.* The dative put by a Græcism for the ablative. 9. *Paullum severæ*, &c. "Let the Muse of dignified tragedy be absent for a while from our theatres," i. e. suspend for a season thy labours in the field of Tragic composition.—The muse of tragedy is Melpomene, who presided also over lyric verse. Compare Explanatory Notes, Ode I. 24. 3.—10. *Ubi publicas res ordinaris.* "When thou hast completed thy history of our public affairs." The phrase may also be rendered, "When thou hast settled our public affairs," i. e. when in the order of thy narrative thou hast brought the history of our country down to the present period of tranquillity and repose. The former interpretation is less poetic indeed, but in every other point of view decidedly preferable. —11. *Grande munus*, &c. "Thou wilt resume the important task with all the dignity of the Athenian tragic style," i. e. thou wilt return to thy labours in the walks of tragedy, and rival, as thou hast already done, the best efforts of the dramatic poets of Greece. The *cothurnus*, (κοθόρνος,) is here put figuratively for tragedy. 12. *Cecropio.* Equivalent to *Attico*, and alluding to Cecrops as the founder of Athens.

13—23. 13. *Insigne mœstis*, &c. "Distinguished source of aid to the sorrowful accused." Alluding to his abilities as an advocate.— 14. *Consulenti curiæ.* "To the senate asking thy advice." It was the duty of the consul or presiding magistrate to ask the opinions of the individual senators (*consulere senatum.*) Here, however, the poet very beautifully assigns to the senate itself the office of him who presided over their deliberations, and in making them ask the individual opinion of Pollio, represents them as following with implicit confidence his directing and counselling voice.—16. *Dalmatico triumpho.* Pollio triumphed A. U. C. 715, over the Parthini, an Illyrian race, in the vicinity of Epidamnus.—17. *Jam nunc minaci*, &c. The poet fancies himself listening to the recital of Pollio's poem, and to be hurried on by the animated and graphic periods of his friend into the midst of combats.— 19. *Fugaces terret equos*, &c. "Terrifies the flying steeds, and spreads alarm over the countenances of their riders." The *zeugma* in *terret* is worthy of attention.—21. *Audire magnos*, &c. "Already methinks I hear the cry of mighty leaders, stained with no inglorious dust."—23. *Et cuncta terrarum*, &c. "And see the whole world subdued, except the unyielding soul of Cato." After *cuncta* understand *loca.* Cato the younger is alluded to, who put an end to his existence at Utica.

25.—40. 25. *Juno et deorum*, &c. "Juno, and whosoever of the

gods, more friendly to the people of Africa, unable to resist the power of the fates, had retired from a land they could not then avenge, in after days offered up the descendants of the conquerors as a sacrifice to the shade of Jugurtha." The victory at Thapsus, where Cæsar triumphed over the remains of Pompey's party in Africa, and after which Cato put an end to his own existence at Utica, is here alluded to in language beautifully poetic. Juno, and the other tutelary deities of Africa, compelled to bend to the loftier destinies of the Roman name in the Punic conflicts and in the war with Jugurtha, are supposed, in accordance with the popular belief on such subjects, to have retired from the land which they found themselves unable to save. In a later age, however, taking advantage of the civil dissensions among the conquerors, they make the battle-field at Thapsus, where Roman met Roman, a vast place of sacrifice, as it were, in which thousands were immolated to the manes of Jugurtha and the fallen fortunes of the land.—29. *Quis non Latinæ*, &c. The poet, as an inducement for Pollio to persevere, enlarges in glowing colours on the lofty and extensive nature of the subject, which occupies the attention of his friend.—31. *Auditumque Medis*, &c. "And the sound of the downfall of Italy, heard even by the distant nations of the East." Under the term *Medis* there is a special reference to the Parthians, the bitterest foes to the Roman name.—34. *Daunias cædes*. "The blood of Romans." *Daunias* is here put for *Italas* or *Romanas*. Compare note on Ode 1. 22. 13.—37. *Sed ne relictis*, &c. "But do not, bold muse, abandon sportive themes, and resume the task of the Cæan dirge," i. e. never again boldly presume to direct thy feeble efforts towards subjects of so grave and mournful a character. The expression *Cæa nænia* refers to Simonides, the famous bard of Ceos, distinguished as a writer of mournful elegy.—39. *Dionæo sub antro*. "Beneath some cave sacred to Venus." Dione was the mother of Venus, whence the epithet *Dionæus* applied to the latter goddess and what concerned her.—40. *Leviore plectro*. "Of a lighter strain."—Compare note on Ode 1. 26. 11.

Ode 2. The poet shows that the mere possession of riches can never bestow real happiness. Those alone are truly happy and truly wise who know how to enjoy, in a becoming manner, the gifts which Fortune may bestow, since otherwise present wealth only gives rise to an eager desire for more.

The ode is addressed to Crispus Sallustius, nephew to the historian, and is intended, in fact, as a high encomium on his own wise employment of the ample fortune left him by his uncle. Naturally of a retired and philosophic character, Sallust had remained content with the equestrian rank in which he was born, declining all the offers of advancement that were made him by Augustus.

1—12. 1. *Nullus argento color*. "Silver has no brilliancy."—2. *Invisce lamnæ nisi temperato*, &c. "Thou foe to wealth, unless it shine by moderate use." *Lamnæ* (for *laminæ*) properly denotes plates of gold or silver, i. e. coined money or wealth in general.—5. *Extento ævo*. "To distant ages."—*Proculeius*. C. Proculeius Varro Murænа, a Roman knight, and the intimate friend of Augustus. He is here praised for having shared his estate with his two brothers who had lost all their property for siding with Pompey in the civil wars.—6. *Notus in fratres*, &c. "Well known for his paternal affection towards his brethren."—

7. Penna metuente solvi. "On an untiring pinion." Literally, on a pinion fearing to be tired or relaxed. The allusion is a figurative one, and refers to a pinion *guarding against* being enfeebled.—11. *Gadibus.* Gades, now *Cadiz*, in Spain.—*Uterque Poenus.* Alluding to the Carthaginian power, both at home and along the coast of Spain. Thus we have the Poeni in Africa, and the Bastuli Poeni along the lower part of the Mediterranean coast in the Spanish peninsula.—12. *Uni.* Understand *tibi.*

13—23. 13. *Crescet indulgens sibi*, &c. "The direful dropsy increases by self indulgence." Compare the remark of the scholiast: "*Est autem hydropico proprium ut quanto amplius biberit, tanto amplius sitiat.*" The avaricious man is here compared to one who is suffering under a dropsy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.—15. *Aquosus languor.* The dropsy (ὑδρωψ) takes its name from the circumstance of *water* (ὕδωρ) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the *countenance* (ὄψ) of the sufferer. It arises in fact from too lax a tone of the solids, whereby digestion is weakened, and all the parts are filled beyond measure.—17. *Cyri solio.* By the "throne of Cyrus," is here meant the Parthian empire. Compare note on Ode 1. 2. 22.—*Phraaten.* Compare note on Ode 1. 26. 5.—18. *Dissidens plebi.* "Dissenting from the crowd."—19. *Virtus.* "True wisdom."—*Populumque falsis*, &c. "And teaches the populace to disuse false names for things."—22. *Propriamque laurum.* "And the neverfading laurel."—23. *Oculo irretorto.* "With a steady gaze," i. e. without an envious look. Not regarding them with the sidelong glance of envy, but with the steady gaze of calm indifference.

Ode 3. Addressed to Q. Dellius, and recommending a calm enjoyment of the pleasures of existence, since death, sooner or later will bring all to an end. The individual to whom the ode is inscribed was remarkable for his fickle and vacillating character; and so often did he change sides during the civil contest which took place after the death of Cæsar, as to receive from Messala the appellation of *desultorem bellorum civilium*; a pleasant allusion to the Roman *desultores*, who rode two horses joined together, leaping quickly from the one to the other. Compare *Seneca*, (*Suasor. p. 7.*) "*Bellissimam tamen rem Dellius dixit, quem Messala Corvinus desultorem bellorum civilium vocat, quia ab Dolabella ad Cassium transiturus salutem sibi pactus est, si Dolabellam occidisset; et a Cassio deinde transivit ad Antonium: novissume ab Antonio transfugit ad Cæsarem.*" Consult also *Velleius Paterculus*, 2. 84. and *Dio Cassius.* 49. 39.

2—8. 2. *Non secus in bonis*, &c. "As well as one restrained from immoderate joy in prosperity."—4. *Moriture.* "Who at some time or other must end thy existence." Dacier well observes, that the whole beauty and force of this strophe consists in the single word *moriture*, which is not only an epithet, but a reason to confirm the poet's advice.—6. *In remoto gramine.* "In some grassy retreat."—*Dies Festos.* Days among the Romans were distinguished into three general divisions, the *Dies Festi*, *Dies Profesti*, and *Dies Intercisi.* The *Dies Festi*, "Holy days," were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life, and the *Dies Intercisi* were half holidays, di-

vided between sacred and ordinary occupations. The *Dies Fasti*, on the other hand, were those on which it was lawful (*fas*) for the Prætor to sit in judgment. All other days were called *Dies Nefasti*, or "Non-court days." Compare *Crombie, Gymnasium*, vol. 2. *p.* 56. 3*d ed.*—8. *Interiore nota Falerni.* "With the old Falernian," i. e. the choicest wine, which was placed in the farthest part of the vault or crypt, marked with its date and growth.

9—19. 9. *Quæ pinus ingens*, &c. "Where the tall pine and silver poplar love to unite in forming with their branches an hospitable shade." The poet is probably describing some beautiful spot in the pleasure-grounds of Dellius.—11. *Et obliquo laborat*, &c. "And the swiftly moving water strives to run murmuring along in its winding channel." The beautiful selection of terms in *laborat* and *trepidare*, is worthy of all praise.—13. *Nimium brevis rosæ.* "Of the too short-lived rose."—15. *Res.* "Your circumstances."—*Sororum.* The Fates.—17. *Coemptis.* "Bought up on all sides."—*Domo.* The term *domus* here denotes that part of the villa occupied by the proprietor himself, while *villa* designates the other buildings and appurtenances of the estate. Hence we may render the words *et domo villaque* as follows: "and from thy lordly mansion and estate."—18. *Flavus Tiberis.* Compare note on Ode 1. 2. 13.—19. *Exstructis in altum.* "Piled up on high."

21—28. 21. *Diversa prisco*, &c. "It matters not whether thou dwellest beneath the light of heaven, blessed with riches and descended from Inachus of old, or in narrow circumstances and of the lowliest birth, since in either event thou art the destined victim of unrelenting Orcus." The expression *prisco natus ab Inacho* is equivalent to *antiquissima stirpe oriundus*, Inachus having been, according to the common account, the most ancient king of Argos.—25. *Omnes eodem cogimur.* "We are all driven towards the same quarter." Alluding to the passage of the shades, under the guidance of Mercury, to the other world.—*Omnium versatur urna*, &c. "The lots of all are shaken in the urn, destined sooner or later to come forth, and place us in the bark for an eternal exile." The urn here alluded to is that held by Necessity in the lower world. Some editions place a comma after *urna*, making it the nominative to *versatur*; and *urna omnium* will then signify "the urn containing the destinies of all." But the construction is too harsh; and the cæsura, which would then be requisite for lengthening the final syllable of *urna*, is of doubtful application for such a purpose.—28. *Cymba.* The dative, by a Græcism, for the ablative *cymbâ*.

Ode 4. Addressed to Xanthius Phoceus, a native probably of Greece.

1—14. 1. *Ancillæ.* The allusion here is perhaps to a slave taken in war.—3. *Serva Briseis.* "Briseis, though a slave." The daughter of Brises or Briseus, made captive by Achilles when he took the city of Lyrnessus. (*Il.* 2. 690.) She had been led, by her father, from Pedasus, her native place, to espouse Mynas, king of Lyrnessus.—6. *Tecmessæ.* To be pronounced *Te-cmessæ*. Compare note on Ode 1. 10. 1. Tecmessa, the daughter of Teleutas, a Phrygian prince, was taken captive when the Greeks ravaged the countries in the neighbourhood of Troy.

She fell to the lot of Ajax, the son of Telamon, and became the mother of Eurysaces, who reigned in Salamis after his paternal grandfather.—7. *Atrides.* Agamemnon.—8. *Virgine rapta.* Cassandra, violated by the Oilean Ajax, in the temple of Minerva.—9. *Barbaræ turmæ.* The Trojans and their allies.—10. *Thessalo victore.* Achilles.—11. *Tolli*, a Græcism for *ad tollendum.*—13. *Nescias an.* Equivalent to *fortasse.*—*Beati parentes.* "Noble parents."—14. *Flaveæ.* "Golden-haired."—*Decorent.* "May be an honour to."

15—22. 15. *Penates iniquos.* "The offended Penates," i. e. the misfortunes of her house. Alluding to her fall from high birth to slavery.—17. *De scelesta plebe.* "From the worthless crowd."—21. *Teretas suras.* The tunic came down a little below the knees before, and to the middle of the legs behind. That worn by slaves, however, was still shorter, and displayed the entire leg to the view.—22. *Integer.* "Free from passion."—*Fuge suspicari*, &c. "Avoid being jealous of one whose age is hastening onward to bring its eighth lustrum to a close." A lustrum was a period of five years, so that the poet must now have been in his fortieth year. The phrase *claudere*, or *condere*, *lustrum*, properly refers to the sacrifice called *Suovetaurilia* or *Solitaurilia*, which *closed* the census, the review of the people taking place every lustrum, or at the end of every five years.

ODE 5. Addressed to Lalage.

1—22. 1. *Jugum.* "The marriage yoke."—2. *Munia comparis.* "The duties of a partner."—5. *Circa virentes est campos.* "Is busied amid the grassy plains," i. e. is turned towards and wholly engrossed by them.—10. *Jam tibi lividos*, &c. "Soon will changing Autumn tinge for thee the livid clusters with a purple hue."—17. *Dilecta.* Understand *tantum.*—18. *Albo sic humero nitens*, &c. "Shining as brightly with her fair shoulder, as the unclouded moon upon the midnight sea."—22. *Mire sagaces hospites.* "Even the most sagacious strangers."

ODE 6. The poet expresses a wish to spend the remainder of his days, along with his friend Septimius, either amid the groves of Tibur, or the fair fields of Tarentum.

The individual to whom the ode is addressed was a member of the Equestrian order, and had fought in the same ranks with Horace during the civil contest. Hence the language of Porphyrion: "*Septimium, equitem Romanum, amicum et commilitonem suum hac ode alloquitur.*" From the words of Horace (*Epist.* 1. 3. 9—14.) he appears to have been also a votary of the Muses, and another scholiast remarks of him: "*Titius Septimius lyrica carmina et tragœdias scripsit, Augusti tempore: sed libri ejus nulli extant.*"

1—2. 1. *Gades aditure mecum.* "Who art ready to go with me to Gades, (*if requisite.*)" We must not imagine that any actual departure, either for Gades or the other quarters mentioned in this stanza, was contemplated by the poet. The language of the text is to be taken merely as a general eulogium on the tried friendship of Septimus. As

respects Gades, compare Ode 2. 2. 11.—2. *Et Cantabrum indoctum, &c.* "And against the Cantabrian untaught as yet to endure our yoke." The Cantabri were a warlike nation of Spain, extending over what is at present *Biscay* and part of *Asturias*. Their resistance to the Roman arms was long, and stubborn, and hence the language of Horace in relation to them, Ode 3. 8. 22. "*Cantaber sera domitus catena.*" Augustus marched against them A. U. C. 729, and during his confinement by sickness at Tarraco, they were defeated and reduced to partial subjection by his lieutenant C. Antistius. (Compare *Dio Cassius* 53. 25.) In the following year they rebelled, the moment Augustus had retired from Spain, but the insurrection was speedily repressed (*Dio Cass.* 53. 29.) Their restless spirit, however, soon urged them on to fresh disorders, and after the lapse of a few years (A. U. C. 734.) those of them who had been sold into slavery, having slain their masters, returned home and induced many of their countrymen to revolt. They were subdued by Agrippa, but at the expense of many lives, (*συχνοὺς ἀποβαλὼν τῶν στρατιωτῶν.*) The punishment inflicted on them was consequently severe: nearly all of military age were put to death, and the rest of the nation, after being deprived of their arms, were compelled to remove from the mountainous country and settle in the plains. (*Dio Cass.* 54. 11.) The present ode appears to have been written previous to their final subjugation.

3—11. 3. *Barbaras Syrtes.* "The barbarian Syrtes." Alluding to the two well-known gulfs on the Mediterranean coast of Africa, the Syrtis Major, or Gulf of *Sidra*, and the Syrtis Minor, or Gulf of *Cabes*. The term *barbarus* refers to the rude and uncivilized tribes in the vicinity.—*Maura.* By synecdoche for *Africa unda.*—5. *Tibur, Argeo positum colono.* Compare note on Ode 1. 7. 13.—7. *Sit modus lasso,* &c. "May it be a limit of wandering unto me, wearied out with the fatigues of ocean, land, and military service." The genitives *maris, viarum,* and *militiæ,* are put by a Græcism for ablatives.—9. *Parcæ iniquæ.* "The rigorous fates."—*Prohibent.* "Exclude me."—10. *Dulce pellitis ovibus.* "Pleasing to the sheep covered with skins." The sheep that fed along the banks of the Galesus, and the valley of Aulon, had a wool so fine that they were covered with skins to protect their fleeces from injury. The same expedient was resorted to in the case of the Attic sheep.—11. *Laconi Phalanto.* Alluding to the story of Phalantus and the Parthenii, who came as a colony from Sparta to Tarentum, about 700, B. C.

13—22. 13. *Mihi ridet.* "Possesses charms for me."—14. *Ubi non Hymetto,* &c. "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum."—*Hymettia.* Hymettus was a mountain in Attica, famed for its honey, which is still in high repute among the modern Greeks. It has two summits, one anciently called Hymettus, now *Trelovouni;* the other, Anydros, (or the dry Hymettus) now *Lamprovouni.*—16. *Venafro.* Venafrum was the last city of Campania to the north, and near the river Vulturnus. It was celebrated for its olives and oil. The modern name is *Venafro.*—17. *Tepidasque brumas.* "And mild winters."—18. *Jupiter.* Taken for the climate of the region, or the sky.—19. *Fertili.* "Rich in the gifts of the vintage." The common text has *fertilis.* Aulon was a ridge and valley in the neighbourhood of Tarentum, and very productive. The modern name is *Terra di Melone.* The term *aulon* itself is of Greek origin (*αὐλὼν,*) and denotes any narrow valley or pass.—19. *Minimum invidet.* "Is far from envying," i. e. is not inferior to.—24. *Beatæ colles.* "Those delightful hills."—22. *Ibi tu calentem,* &c. "There shalt thou sprinkle, with the

tear due to his memory, the warm ashes of the poet, thy friend."—*Calentem.* Alluding to their being still warm from the funeral pile.

Ode 7. Addressed to Pompeius, a friend of the poet's, who had fought on the same side with him at the battle of Philippi. The poet returned to Rome, but Pompeius continued in arms, and was only restored to his native country, when the peace concluded between the triumvirs and Sextus Pompey enabled the exiles and proscribed of the republican party to revisit their homes. The bard indulges in the present effusion on the restoration of his friend.

Who this friend was is far from being clearly ascertained. Most commentators make him to have been Pompeius Grosphus, a Roman knight, and freedman of Pompey the Great. If this opinion be correct, he will be the same with the individual to whom the sixteenth ode of the present book is inscribed, and who is also mentioned in Epist. 1. 12, 23. Vanderbourg, however, is in favour of Pompeius Varus. "Les MSS." observes this editor, "ne sont point d' accord sur les noms de cet ami de notre poéte. J'ai cru long temps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir le confondre avec le Pompeius Grosphus de l' Ode 16 de ce livre, et de l'epitre 12. du liv. 1. Mais je pense aujourd'hui avec les anciens commentateurs, suivis en cela par Dacier et M. Voss, que Pompeius Varus étoient ses nom et surnom véritables."

1—8. 1. *O sæpe mecum*, &c. The order of construction is as follows: *O Pompei, prime meorum sodalium, sæpe deducte mecum in ultimum tempus, Bruto duce militiæ, quis redonavit te Quiritem diis patriis Italoque cœlo?—Tempus in ultimum deducte.* "Involved in the greatest danger." 3. *Quis te redonavit Quiritem.* "Who has restored thee as a Roman citizen?" The name *Quiritem* here implies a full return to all the rights and privileges of citizenship, which had been forfeited by his bearing arms against the established authority of the triumvirate.—6. *Cum quo morantem*, &c. "Along with whom I have often broken the lingering day with wine." Compare note on Ode 1. 1. 20.—8. *Malobathro Syrio.* "With Syrian malobathrum." Pliny (*H. N.* 12. 26.) mentions three kinds of *malobathrum*, the Syrian, Ægyptian, and Indian, of which the last was the best. The Indian, being conveyed across the deserts of Syria by the caravan-trade to the Mediterranean coast, received from the Romans, in common with the first-mentioned species, the appellation of "Syrian." Some diversity of opinion, however, exists with regard to this production. Pliny describes it as follows: "*In paludibus gigni tradunt lentis modo, odoratius croco, nigricans scabrumque, quodam salis gustu. Minus probatur candidum. Celerrime situm in vetustate sentit. Sapor ejus nardo similis debet esse sub lingua. Odor vero in vino sufferve-facti antecedit alios.*" Some have supposed it to be the same with the betle or betre, for an account of which consult *De Marles Histoire Generale de l' Inde*, vol. 1. p. 69. Malte-Brun, however, thinks that it was probably a compound extract of a number of plants with odoriferous leaves, such as the laurel called in Malabar *Famala*, and the *nymphea* called *Famora* in Sanscrit; the termination *bathrum* being from *patra*, the Indian word for a leaf. (*System of Geography, vol. 3. p. 33. Am. ed.*) Weston's opinion is different. According to this writer the *malobathrum* is called in Persian *sadedj hindi* or *sadedj* of India, (*Materia Medica Kabirina, p. 148. Forskal.* 1775.) and the term is composed of two Arabic

words, *melab-athra* or *asra*, meaning an aromatic possessing wealth, or a valuable perfume.

9—13. 9. *Tecum Philippos sensi*, &c. Compare "Life of Horace," page viii, of this volume.—*Relicta non bene parmula.* "My shield being ingloriously abandoned."—11. *Quum fracta virtus.* "When valour itself was overcome." A manly and withal true eulogium on the spirit and bravery of the republican forces. The better troops were in reality on the side of Brutus and Cassius, although Fortune declared for Octavianus and Antony.—12. *Turpe.* "Polluted with gore."—*Solum tetigere mento.* Compare the Homeric form of expression, (*Il.* 2. 41.) πρηνὲς ἐν κονίῃσιν ὀδὰξ λαζόμενοι γαίης.—13. *Mercurius.* An imitation of the imagery of the Iliad. As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Compare Ode 2. 17. 29. where Mercury is styled "*custos Mercurialium virorum.*"

14—23. 14. *Denso aere.* "In a thick cloud." Compare the Homeric form, ἠέρι πολλῇ.—15. *Te rursus in bellum*, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."—17. *Obligatam dapem.* "Thy votive sacrifice," i. e. due to the fulfilment of thy vow." He had vowed a sacrifice to Jove in case he escaped the dangers of the war.—20. *Cadis.* The Roman *Cadus* was equivalent to 48 *sextarii*, or 27 English quarts, It was of earthen ware.—21. *Oblivioso Massico.* "With oblivious Massic," i. e. care-dispelling. The Massic was the best growth among the Falernian wines. It was produced on the southern declivities of the range of hills in the neighbourhood of the ancient Sinuessa. A mountain near the site of Sinuessa is still called *Monte Massico.*—22. *Ciboria.* The *ciborium* was a large species of drinking cup, shaped like the follicule or pod of the Egyptian bean, which is the primitive meaning of the term. It was larger below than above.—23. *Conchis.* Vases or receptacles for perfumes, shaped like shells. The term may here be rendered "shells." —24. *Apio.* Compare note on Ode 1. 36. 16.

25—27. 25. *Quem Venus*, &c. The ancients at their feasts appointed a person to preside by throwing the dice, whom they called *arbiter bibendi*, (συμποσιάρχης) "Master of the feast." He directed every thing at pleasure. In playing at games of chance they used three *tesseræ*, and four *tali*. The *tesseræ* had six sides, marked I. II. III. IV. V. VI. The *tali* had four sides longwise, for the two ends were not regarded. On one side was marked one point (*unio*, an ace, called *Canis*,) and on the opposite side six (*Senio*;) while on the two other sides were three and four, (*ternio et quaternio.*) The highest or most fortunate throw was called *Venus*, and determined the direction of the feast. It was, of the *tesseræ*, three sixes; of the *tali*, when all of them came out different numbers. The worst or lowest throw was termed *Canis*, and was, of the *tesseræ*, three aces; and of the *tali*, when they were all the same. Compare *Reitz, ad Lucian, Am.—vol. 5. p. 568, ed. Bip. Sueton, Aug. 71. et Crusius ad loc.* and the Dissertation "*De Talis,*" quoted by *Gesner, Thes. L. L.* and by *Bailey*, in his edition of *Forcellini, Lex. Tot. Lat.*—26. *Non ego sanius*, &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well-known Thracian tribe on the banks of the Strymon. Their name is often used by the Greek

poets, to express the whole of the nation of which they formed a part: a custom which Horace here imitates.—27. *Recepto furere amico.* "To indulge in extravagance on the recovery of a friend."

ODE. 8. Addressed to an inconstant female.

1—24. 1. *Juris pejerati.* "For thy perjury." It was the popular belief, that perjury was sure to bring with it all manner of bodily infirmities, and sometimes even premature death.—4. *Turpior.* "Less pleasing."—7. *Juvenum publica cura.* "An object of admiration to all our youth." Literally "a common source of care on the part of our youths."—9. *Expediit matris cineres,* &c. "It proves to thee a source of actual advantage, to deceive the ashes of thy mother that lie buried in the tomb."—Far from being injurious, the perjury of Barine, according to the poet, is decidedly favourable to her; since she comes forth lovelier than ever after her violated faith, even though the oaths she has taken have been of the most binding character.—10. *Taciturna.* "As they glide silently along."—14. *Simplices.* "Good natured."—18. *Servitus nova.* "A new herd of slaves."—19. *Impiæ.* Equivalent to *perjuræ.*—21. *Juvencis.* Put for *fœtis.*—23. *Retardet maritos.* "Alienate the affections of their husbands."—24. *Aura.* "Attraction."

ODE 9. Addressed to T. Valgius Rufus, inconsolable at the loss of his son Mystes, who had been taken from him by an untimely death. The bard counsels his friend to cease from his unavailing sorrow, and to sing with him the praises of Augustus.

The individual to whom the ode is inscribed was himself a poet, and is mentioned by Tibullus (4. 1. 180.) in terms of high commendation: "*Valgius; æterno propior non alter Homero.*" It is to the illusion of friendship, most probably, that we must ascribe this lofty eulogium, since Quintilian makes no mention whatever of the writer in question. Horace names him among those by whom he wishes his productions to be approved. (*Serm.* 1. 10. 82.)

1—7. 1. *Non semper,* &c. The expressions, *semper, usque,* and *menses per omnes,* in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which the bereaved parent so unavailingly indulges. —*Hispidos in agros.* "On the rough fields." The epithet *hispidus* properly refers to the effect produced on the surface of the ground by the action of the descending rains. It approximates here very closely to the term *squalidus.*—2. *Aut mare Caspium,* &c. "Nor do varying blasts continually disturb the Caspian Sea." According to Malte-Brun, the north and south winds, acquiring strength from the elevation of the shores of the Caspian, added to the facility of their motion along the surface of the water, exercise a powerful influence in varying the level at the opposite extremities. Hence the variations have a range of from four to eight feet, and powerful currents are generated both with the rising and subsiding of the winds. (*System of Geography, vol.* 2. *p.* 313.)—4. *Armeniis in oris.* "On the borders of Armenia." The allusion is to the northern confines. Armenia forms a very elevated plain, surrounded on all sides by lofty mountains, of which Ararat and Kohi-seiban are crowned with perpetual snow. The cold in the high districts of the country is so very intense as

to leave only three months for the season of vegetation, including seed-time and harvest. Compare *Malte-Brun, System of Geography, vol. 2. p. 103.*—7. *Querceta Gargani.* "The oak-groves of Garganus." The chain of mount Garganus, now *Monte S. Angelo*, runs along a part of the coast of Apulia, and finally terminates in the Promontorium Garganum, now *Punta di Viesta*, forming a bold projection into the Adriatic.

9—10. 9. *Tu semper urgues*, &c. "And yet thou art ever in mournful strains pressing close upon the footsteps of thy Mystes torn from thee by the hand of death." *Urgues* is here used as a more emphatic and impressive term than the common *prosequeris.*—10. *Nec tibi vespero*, &c. "Nor do thy affectionate sorrows cease when Vesper rises, nor when he flees from before the rapidly ascending sun." The phrase *Vespero surgente* marks the evening period, when Vesper (the planet Venus) appears to the east of the sun, and imparts its mild radiance after that luminary has set. On the other hand, the expression *fugiente solem* indicates the morning, in allusion to that portion of the year, when the same planet appears to the west of the sun, and rises before him. The poet then means to designate the evening and morning, and to convey the idea that the sorrows of Valgius admit of no cessation or repose, but continue unremitted throughout the night as well as day. The planet Venus, when it goes before the sun, is called, in strictness, *Lucifer*, or the morning star; but when it follows the sun it is termed *Hesperus* or *Vesper*, and by us the evening star.

13—23. 13. *Ter ævo functus senex.* "The aged warrior who lived three generations." Alluding to Nestor. Homer makes Nestor to have passed through two generations and to be ruling, at the time of the Trojan war, among a third.—14. *Antilochum.* Antilochus, son of Nestor, was slain in defence of his father, by Memnon. (*Hom. Od.* 4. 188.)—15. *Troilum.* Troilus, son of Priam, was slain by Achilles. (*Virg. Æn.* 1. 474.)—16. *Phrygiæ.* Put for *Trojanæ.*—17. *Desine mollium*, &c. "Cease then these unmanly complaints." Prose Latinity would require, in the place of this Græcism, the ablative *querelis* or the infinitive *queri.*—18. *Nova Augusti tropæa.* Alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube and committed ravages in the Roman territories.—20. *Rigidum Niphaten.* "The ice-clad Niphates." The ancient geographers gave the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the south-east of the Arsissa palus or Lake *Van.* Their summits are covered with snow throughout the whole year, and to this circumstance the name Niphates contains an allusion (Νιφάτης, *quasi* νιφετώδης, "snowy.")—21. *Medum flumen*, &c. "And how the Parthian river, added to the list of copquered nations, rolls humbler waves." By the Parthian river is meant the Euphrates. The expression *gentibus additum victis* is equivalent merely to *in populi Romani potestatem redactum.*—23. *Intraque præscriptum*, &c. "And how the Geloni roam within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the lieutenant of Augustus. Hence the use of the term *præscriptum*, in allusion to the Danube being interposed as a barrier by their conquerors, and hence, too, the check given to their inroads, which were generally made by them on horseback, is alluded to in the expression, *exiguis equitare campis.*

ODE 10. Addressed to Licinius Varro Murena, brother of Proculeius Varro Murena mentioned in the second Ode (v. 5.) of the present book. Of a restless and turbulent spirit, and constantly forming new schemes of ambition, Licinius was a total stranger to the pleasure inseparable from a life of moderation and content. It is the object of the poet, therefore, to portray in vivid colours, the security and happiness ever attendant upon such a state of existence.

The salutary advice of the bard proved, however, of no avail. Licinius had before this lost his all in the civil contest, and had been relieved by the noble generosity of Proculeius. Uninstructed by the experience of the past, he now engaged in a conspiracy against Augustus, and was banished and afterwards put to death, notwithstanding all the interest of Proculeius, and Mæcenas, who had married his sister Terentia.

1—21. 1. *Rectius.* "More consistently with reason."—*Neque altum semper urguendo.* "By neither always pursuing the main ocean," i. e. by neither always launching out boldly into the deep.—3. *Nimium premendo litus iniquum.* "By keeping too near the perilous shore."—5. *Aurea quisquis mediocritatem*, &c. The change of meaning in *caret* (which is required, however, more by the idiom of our own language than by that of the Latin,) is worthy of notice. The whole passage may be paraphrased as follows: "Whoever makes choice of the golden mean, safe from all the ills of poverty (*tutus*), is not compelled to dwell amid (*caret*) the wretchedness of some miserable abode; while, on the other hand, moderate in his desires (*sobrius*), he needs not (*caret*) the splendid palace, the object of envy."—9. *Sæpius.* "More frequently" than trees of lower size. Some editions have *sævius.*—10. *Et celsæ graviore casu*, &c. "And lofty structures fall to the ground with heavier ruin," i. e. than humble ones.—11. *Summos montes.* "The highest mountains."—14. *Alteram sortem.* "A change of condition."—*Bene præparatum pectus.* "A well-regulated breast."—15. *Informes hiemes.* "Gloomy winters."—17. *Non si male nunc*, &c. "If misfortune attend thee now, it will not also be thus hereafter."—18. *Quondam cithara tacentem*, &c. "Apollo oftentimes arouses with the lyre the silent muse, nor always bends his bow." The idea intended to be conveyed is, that, as misfortune is not to last forever, so neither are the gods unchanging in their anger towards man. Apollo stands forth as the representative of Olympus, propitious when he strikes the lyre, offended when he bends the bow.—19. *Suscitat musam.* Equivalent in fact to *edit sonos, pulsa cithara.*—The epithet *tacentem* refers merely to an interval of silence on the part of the muse, i. e. of anger on the part of the god.—21. *Animosus atque fortis.* "Spirited and firm."

ODE 11. Addressed to Quinctius, an individual of timid character, and constantly tormented with the anticipation of future evil to himself and his extensive possessions. The poet advises him to banish these gloomy thoughts from his mind, and give to hilarity the fleeting hours of a brief existence.

1—23. 1. *Quid bellicosus Cantaber*, &c. Compare note on Ode 2. 6. 2.—2. *Hadria divisus objecto.* "Separated from us by the intervening Adriatic. The poet does not mean that the foes here mentioned were in possession of the opposite shores of the Adriatic sea; such a supposition would be absurd. He merely intends to quiet the fears of Quinc-

tius by a general allusion to the obstacles that intervened.—4. *Nec Iapydes in usum*, &c. "And be not solicitous about the wants of a life that asks but few things for its support."—5. *Fugit retro*. For *recedit*. —11. *Quid æternis minorem*, &c. "Why dost thou disquiet thy mind, unable to take in eternal designs?" i. e. to extend its vision beyond the bounds of human existence.—14. *Sic temere*. "Thus at ease."—15. *Canos*. Equivalent to *albescentes*. "Beginning to."—17. *Evius*. Bacchus. Compare note on Ode 1. 18. 9.—19. *Restinguet ardentes*, &c. "Will temper the cups of fiery Falernian with the stream that glides by our side." The ancients generally drank their wine diluted with water, on account of its strength.—23. *In comtum Laconæ*, &c. "Having her hair tied up in a graceful knot, after the fashion of a Spartan female."

ODE 12. Addressed to Mæcenas. The poet, having been requested by his patron to sing the exploits of Augustus, declines attempting so arduous a theme, and exhorts Mæcenas himself to make them the subject of an historical narrative.

1—9. 1. *Nolis*. "Do not desire, I entreat."—*Longa ferœ bella Numantiæ*. Numantia is celebrated in history for offering so long a resistance to the Roman arms. It was situate near the sources of the river Durius, (*Douro*) on a rising ground, and defended on three sides by very thick woods and steep declivities. One path alone led down into the plain, and this was guarded by ditches and palisades. It was taken and destroyed by the younger Africanus, subsequently to the overthrow of Carthage.—2. *Siculum mare*. The scene of frequent and bloody conquests between the fleets of Rome and Carthage.—3. *Mollibus citharæ modis*. "To the soft measures of my lyre."—5. *Sævos*. "Fierce."—*Nimium*. "Impelled to excess," i. e. to lewdness. Alluding to his attempt on the person of Hippodamia.—7. *Telluris Iuvenes*. "The warrior-sons of earth." Referring to the giants. Γηγενῆς. —8. *Periculum contremuit*. "In trembling alarm apprehended danger." An active intransitive verb with the accusative.—9. *Pedestribus historiis*. "In prose narrative."—11. *Melius*. "With more success," i. e. than I can aspire to.—*Vias*. Referring to the streets of Rome, but in particular to the *Via Sacra*, which led up to the capitol.

13—28. 13. *Licymniæ*. Bentley thinks that by Licymnia is here meant Terentia, the wife of Mæcenas.—*Dominæ*. Equivalent here to *amatæ*.—15. *Bene mutuis fidem amoribus*. "Most faithful to reciprocated love."—17. *Ferre pedem choris*. "To join in the dance."—18. *Joco*. "In sportive mirth."—*Dare brachia*. Alluding to the movements of the dance, when those engaged in it either throw their arms around, or extend their hands to one another.—19. *Nitidis*. "In fair array." —21. *Num tu, quæ tenuit*, &c. "Canst thou feel inclined to give a single one of the tresses of Licymnia for all that the rich Achæmenes ever possessed," &c. *Crine* is put in the ablative as marking the instrument of exchange.—*Achæmenes*. The founder of the Persian monarchy, taken here to denote the opulence and power of the Kings of Persia in general. Achæmenes is supposed to be identical with Djemschid.—22. *Aut pinguis Phrygiæ Mygdonias opes*. "Or the Mygdonian treasures of fertile Phrygia," i. e. the treasures (rich produce) of Mygdonian Phrygia. The epithet Mygdonian is applied to Phrygia, either in allusion to the Mygdones, a Thracian tribe, who settled in this coun-

try, or with reference to one of the ancient monarchs of the land. The former is probably the more correct opinion.—25. *Flagrantia.* "Ardent."—26. *Facili.* "Easy to be overcome."—28. *Interdum rapere oc cupet.* "Is sometimes herself the first to snatch one."

ODE 13. The poet, having narrowly escaped destruction from the falling of a tree, indulges in strong and angry invectives against both the tree and the individual who planted and reared it. The subject naturally leads to serious reflections, and the bard sings of the world of spirits to which he had been almost a visitant.

1—11. 1. *Ille et nefasto,* &c. "O tree, whoever first planted thee, planted thee on an unlucky day, and with a sacrilegious hand reared thee for the ruin of posterity and the disgrace of my grounds." With *quicunque primum* understand *posuit te.* Bentley reads *Illum* δ for *Ille et,* and places a semicolon after *pagi* in the fourth line. The passage, as altered by him, will then be translated as follows: "For my part I believe that he, whoever first planted thee," &c. and then in the fifth line, "I say, I believe that he both made away with the life of his parent," &c.—*Nefasto die.* Compare note on Ode 2. 3. 6.—5. *Crediderim.* "For my part, I believe." The perfect subjunctive is here used with the force of a present, to express a softened assertion.—6. *Et penetralia,* &c. "And sprinkled the inmost parts of his dwelling with the blood of a guest slain in the night-season." To violate the ties of hospitality was ever deemed one of the greatest of crimes.—8. *Ille venena Colcha,* &c. He was wont to handle Colchian poisons, and to perpetrate whatever wickedness is any where conceived," &c. i. e. all imaginable wickedness. The zeugma in *tractavit* (which is here the aorist) is worthy of notice.—*Venena Colcha.* The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis.—11. *Triste lignum.* "Unlucky tree." Lignum marks contempt.—*Caducum* equivalent here to *cadentem,* or *casurum.*

13—18. 13. *Quid quisque vitet,* &c. "Man is never sufficiently aware of the danger that he has every moment to avoid."—14. *Bosporum.* Alluding to the Thracian Bosporus, which was considered peculiarly dangerous by the early mariners on account of the Cyanean rocks at the entrance of the Euxine.—17. *Sagittas et celerem fugam Parthi.* Compare note on Ode 1. 19. 11.—18. *Italum robur.* "An Italian prison." The term *robur* appears to allude particularly to the well-known prison at Rome called *Tullianum.* It was originally built by Ancus Martius, and afterwards enlarged by Servius Tullius, whence that part of it which was under ground, and built by him, received the name of *Tullianum.* Thus Varro (*L. L.* 4.) observes: "*In hoc, pars quæ sub terra Tullianum, ideo quod additum a Tullio rege.*" The full expression is "*Tullianum robur,*" from its walls having been originally of oak. In this prison, captive monarchs, after having been led through the streets of Rome in triumph, were confined, and either finally beheaded or starved to death.

20—26. 20. *Improvisa leti vis,* &c. "The unforeseen attack of death has hurried off, and will continue to hurry off the nations of the world."—21. *Quam pæne furvæ,* &c. "How near were we to beholding the realms of sable Proserpina."—22. *Judicantem.* "Dispensing justice."—23. *Sedesque discretas piorum.* "The separate abodes of the pious," i. e. the abodes of the good separated from those of the wicked. The

allusion is to the Elysian fields.—24. *Æoliis fidibus quærentem*, &c. "Sappho, complaining on her Æolian lyre of the damsels of her native island." Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos, and as she wrote in the Æolic dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Æolian."—26. *Et te sonantem plenius aurea*, &c. "And thee, Alcæus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcæus, a native of Mitylene, in the island of Lesbos, was contemporary with Sappho, Pittacus, and Stesichorus, (*Clinton's Fasti Hellenici*. p. 5. 2*d*. *ed*.) and famed as well for his resistance to tyranny and his unsettled life, as for his lyric productions. Having aided Pittacus to deliver his country from the tyrants which oppressed it, he quarrelled with this friend, when the people of Mitylene had placed uncontroulled power in the hands of the latter, and some injurious verses which he composed against Pittacus, caused himself and his adherents to be driven into exile. An endeavour to return by force of arms proved unsuccessful, and Alcæus fell into the power of his former friend, who, forgetting all that had past, generously granted him both life and freedom. In his odes Alcæus treated of various topics. At one time he inveighed against tyrants: at another he deplored the misfortunes which had attended him, and the pains of exile: while, on other occasions, he celebrated the praises of Bacchus, and the goddess of Love. He wrote in the Æolic dialect.

29—39. 29. *Utrumque sacro*, &c. "The disembodied spirits listen with admiration to each, as they pour forth strains worthy of being heard in sacred silence." At the ancient sacred rites the most profound silence was required from all who stood around, both out of respect to the deity whom they were worshipping, as also lest some ill-omened expression, casually uttered by any one of the crowd, should mar the solemnities of the day. Hence the phrase "sacred silence," became eventually equivalent to, and is here used generally as, "the deepest silence."—30. *Sed magis pugnas*, &c. "But the gathering crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts and of tyrants driven from their thrones." The phrase "*bibit aure*," (literally "drink in with the ear,") is remarkable for its lyric boldness.—33. *Illis carminibus stupens*. "Lost in stupid astonishment at those strains."—34. *Demittit*. "Hangs down."—*Bellua centiceps*. Cerberus. Hesiod assigns him only fifty heads, (*Theog*. 312.) Sophocles styles him Ἅιδου τρίκρανον σκύλακα. (*Trach*. 1114.)—37. *Quin et Prometheus*, &c. "Both Prometheus, too, and the father of Pelops, are lulled by the sweet melody into a forgetfulness of their sufferings." *Decipitur laborum* is a Græcism. By *Pelopis parens* is meant Tantalus.

39. *Orion*. Consult note on Ode 3. 4. 71.

Ode 14. Addressed to a rich but avaricious friend, whom anxiety for the future debarred from every kind of present pleasure. The poet depicts, in strong and earnest language, the shortness of life, the certainty of death, and thus strives to inculcate his favourite Epicurean maxim, that existence should be enjoyed while it lasts.

1—27. 1. *Fugaces labuntur anni*. "Fleeting years glide swiftly by."—3. *Instanti*. "Rapidly advancing." Pressing on apace.—5. *Non si trecenis*, &c. "No, my friend, it will purchase no delay,

even though thou strive to appease the inexorable Pluto with three hundred bulls for every day that passes; Pluto, who confines,"&c.—7. *Ter amplum Geryonen.* "Geryon, monster of triple size." Alluding to the legend of Geryon slain by Hercules.—*Tityon.* Tityos, son of Terra, attempting to offer violence to Latona, was slain by the arrows of Apollo and Diana.—9. *Scilicet omnibus enavigandæ.* "That stream which must be traversed by us all."—10. *Terræ munere.* "The bounty of the earth."—*Reges.* Equivalent here to *divites*, a common usage with Horace.—18. *Cocytos.* One of the fabled rivers of the lower world.—*Danai genus infame.* Alluding to the story of the Danaides.—19. *Damnatus longi laboris.* "Condemned to eternal toil."—23. *Invisas cupressus.* "The odious cypresses." The cypress is here said to be the only tree that will accompany its possessor to the grave, in allusion to the custom of placing cypresses around the funeral piles and the tombs of the departed. A branch of cypress was also placed at the door of the deceased, at least if he was a person of consequence, to prevent the Pontifex Maximus from entering, and thereby being polluted. This tree was sacred to Pluto, because when once cut it never grows again. Its dark foliage also renders it peculiarly proper for a funereal tree.—24. *Brevem dominum.* "Their short lived master."—25. *Dignior.* "More worthy of enjoying them."—26. *Servata centum clavibus.* "Guarded beneath a hundred keys." Equivalent merely to *diligentissime servata.*—27. *Superbis pontificum potiore cænis.* "Superior to that which is quaffed at the costly banquets of the pontiffs." The banquets of the pontiffs, and particularly of the Salii, were so splendid as to pass into a proverb.—Some editions read *superbum*, agreeing with *pavimentum*, and the phrase will then denote the tesselated pavements of antiquity.

ODE 15. The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

1—5. 1. *Jam.* "Soon."—*Regiæ moles.* "Palace-like structures."—3. *Lucrino lacu.* The Lucrine lake was in the vicinity of Baiæ, on the Campanian shore. It was, properly speaking, a part of the sea shut in by a dike thrown across a narrow inlet. The lake has entirely disappeared, owing to a subterraneous eruption which took place in 1538, whereby the hill called *Monte Nuovo* was raised, and the water displaced. This lake was famed for its oysters and other shell fish.—*Stagna.* "Fish-ponds." Equivalent here to *piscinæ.*—*Platanusque cœlebs*, &c. "And the barren plane-tree shall take the place of the elms." The plane tree was merely ornamental, whereas the elms were useful for rearing the vines. Hence the meaning of the poet is, that utility shall be made to yield to the mere gratification of the eye. The plane tree was never employed for rearing the vine and hence is called *Cœlebs*, whereas the elm was chiefly used for this purpose.—5. *Violaria.* "Beds of violets."—6. *Omnis copia narium.* "All the riches of the smell," i. e. every fragrant flower.—7. *Spargent olivetis odorem.* "Shall scatter their perfume along the olive ground," i. e. the olive shall be made to give place to the violet, the myrtle, and every sweet scented plant.

9—20. 9. *Fervidos ictus.* Understand *solis.*—10. *Non ita Romuli*, &c. "Such is not the rule of conduct prescribed by the examples of Romulus

and the unshorn Cato, and by the simple lives of our fathers." As regards the epithet *intonsi*, which is intended to designate the plain and austere manners of Cato, consult note Ode 1. 12. 41.—13. *Privatus illis*, &c. "Their private fortunes were small, the public resources extensive."—14. *Nulla decempedis*, &c. "No portico, measured for private individuals by rods ten feet in length, received the cool breezes of the North." The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer facing the north. The apartments intended for winter were turned toward the south, or some adjacent point.—17. *Nec fortuitum*, &c. "Nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the turf which chance might have thrown in their way." The meaning of the poet is simply this: private abodes in those days were plain and unexpensive: the only ornamental structures were such as were erected for the purposes of the state or the worship of the gods.—20. *Novo saxo*. The epithet *novo* merely refers to the circumstance of stone being in that early age a new (i. e. unusual) material for private abodes, and appropriated solely to edifices of a public nature.

ODE 16. All men are anxious for a life of repose, but all do not pursue the true path for attaining this desirable end. It is to be found neither in the possession of riches, nor in the enjoyment of public honours. The contented man is alone successful in the search, and the more so from his constantly remembering that perfect happiness is no where to be found on earth.—Such is a faint outline of this beautiful ode, and which proves, we trust, how totally unfounded is the criticism of Lord Kaimes, (*Elements, vol.* 1. *p.* 37.) with reference to what he is pleased to consider its want of connection.

1—15. 1. *Otium*. "For repose."—*Impotenti*. "Stormy." The common text has *in patenti*.—2. *Pressus*. Understand *periculo*. The common reading is *prensus*.—*Simul*. For *simul ac*.—3. *Condidit Lunam*. "Has shrouded the moon from view."—*Certa*. "With steady lustre."—5. *Thracæ*. The Greek nominative, Θρᾴκη, for *Thracia*.—6. *Medi pharetra decori*. "The Parthians adorned with the quiver." Compare note on Ode 1. 3. 51.—7. *Grosphe non gemmis*, &c. In construing repeat the term *otium*. "Repose, O Grosphus, not to be purchased by gems, nor by purple, nor by gold."—9. *Gazæ*. "The wealth of kings." *Consularis lictor*. "The lictor of the consul." Each consul was attended by twelve lictors. It was one of their duties to remove the crowd (*turbam submovere*) and clear the way for the magistrates whom they attended.—11. *Curas laqueata circum*, &c. "The cares that hover around the splendid ceilings of the great." *Laqueata tecta* is here rendered in general language. The phrase properly refers to ceilings formed into raised work and hollows by beams cutting each other at right angles. The beams and the interstices (*lacus*) were adorned with rich carved work and with gilding or paintings.—13. *Vivitur parvo bene*, &c. "That man lives happily on scanty means, whose paternal salt-cellar glitters on his frugal board." In other words, that man is happy, who deviates not from the mode of life pursued by his forefathers, who retains their simple household furniture, and whose

dwelling is the abode not only of frugality but of cleanliness. *Victitat* is taken impersonally; understand *illi*.—14. *Salinum*. The *salinum*, or salt-holder is here figuratively put for any household utensil. A family salt-cellar was always kept with great care. Salt itself was held in great veneration, and was particularly used at sacrifices.—15. *Cupido sordidus*. "Sordid avarice."

17—26. 17. *Quid brevi fortes*, &c. "Why do we, whose strength is of short duration, aim at many things? Why do we change our own, for lands warming beneath another sun? What exile from his country is an exile also from himself?" After *mutamus* understand *nostra* (*scil.* terra), the ablative denoting the instrument of exchange.—19. *Patriæ quis exsul*. Some commentators regard the expression *patriæ exsul* as pleonastic, and connect *patriæ* with the previous clause, placing after it a mark of interrogation, and making it an ellipsis for *patriæ sole*. —20. *Se quoque fugit*. Referring to the cares and anxieties of the mind. —21. *Æratas naves*. "The brazen-beaked gallies." The ancient ships of war usually had their beaks covered with plates of brass.—*Vitiosa cura*. "Corroding care."—23. *Agente nimbos*. "As it drives onward the tempests."—25. *Lætus in præsens*, &c. "Let the mind that is contented with its present lot dislike disquieting itself about the events of the future."—26. *Lento risu*. "With a placid smile." With a calm, philosophic smile. The common reading is *læto*.

30—38. 30. *Tithonum minuit*. "Wasted away the powers of Tithonus."—32. *Hora*. "The changing fortune of the hour."—34. *Hinnitum*. The last syllable being cut off before *apta* by Synapheia and Ecthlipsis, *ni* becomes the last syllable of the verse, and may consequently be made short.—35. *Apta quadrigis*. "Fit for the chariot." The poet merely wishes to express the generous properties of the animal. The ancients gave the preference in respect of swiftness to mares.—The term *quadrigæ* properly denotes a chariot drawn by four horses, or mares. The Romans always yoked the animals that drew their race-chariots abreast. Nero drove a *decemjugis* at Olympia, but this was an unusual extravagance. —*Bis Afro murice tinctæ*. Vestments twice dyed were called *dibapha* (δίβαφα.) The object of this process was to communicate to the garment what was deemed the most valuable purple, resembling the colour of clotted blood, and of a blackish, shining appearance. The purple of the ancients was obtained from the juice of a shell-fish called *murex*, and found at Tyre in Asia Minor; in Meninx, an island near the Syrtis minor; on the Gætulian shore of the Atlantic ocean, in Africa, and at the Tænarian promontory in the Peloponnesus.—37. *Parva rura*. Alluding to his Sabine farm.—38. *Spiritum Græcæ*, &c. "Some slight inspiration of the Grecian Muse," i. e. some little talent for lyric verse.

ODE 17. Addressed to Mæcenas, languishing under a protracted and painful malady, and expecting every moment a termination of his existence. The poet seeks to call off the thoughts of his patron and friend from so painful a subject, and while he descants in strong and feeling language on the sincerity of his own attachment, and on his resolve to accompany him to the grave, he seeks at the same time to inspire him with brighter hopes and with the prospect of recovery from the hand of disease.

The constitution of Mæcenas, naturally weak, had been impaired by

effeminacy and luxurious living. "He had laboured," observes Mr. Dunlop, "from his youth under a perpetual fever; and for many years before his death he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Mæcenas was fond of life and enjoyment; and of life even without enjoyment. He confesses, in some verses preserved by Seneca, that he would wish to live even under every accumulation of physical calamity. (*Seneca. Epist.* 101.) Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length Antonius Musa, the imperial physician, obtained for him some alleviation of his complaint by means of the distant murmuring of falling water. But all these resources at last failed. The nervous and feverish disorder with which he was afflicted increased so dreadfully, that for three years before his death he never closed his eyes." (*History of Roman Literature*, vol. 3. *p.* 42. *Lond. ed.*)

Whether this ode was written shortly before his dissolution, or at some previous period cannot be ascertained, nor is it a point of much importance.

1—14. 1. *Quærelis.* Alluding to the complaints of Mæcenas at the dreaded approach of death. Consult Introductory Remarks to this ode. —3. *Obire.* Understand *mortem*, or *diem supremum.*—5. *Meæ partem animæ.* "The one half of my existence." A fond expression of intimate friendship.—6. *Maturior vis.* "Too early a blow," i. e. an untimely death.—*Quid moror alter*, &c. "Why do I, the remaining portion, linger here behind, neither equally dear to myself, nor surviving entire?"—8. *Utramque ducet ruinam.* "Will bring ruin to us each." —10. *Sacramentum.* A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow wherever he led, were it even to death.—11. *Utcunque.* Equivalent to *quandocunque.*—14. *Gyges.* One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of Jove and there lay prostrate and in fetters.

17—28. 17. *Adspicit.* "Presides over my existence." The reference is here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate, the life of the individual.—18. *Pars violentior*, &c. "The more dangerous portion of the natal hour."—19. *Capricornus.* The rising and setting of Capricornus was usually attended with storms. Compare *Propertius.* 4. 1. 107. Hence the epithet *aquosus* is sometimes applied to this constellation. In astrology, *Libra* was deemed favourable, while the influence of *Scorpius* and *Capricornus* was regarded as malign.—20. *Utrumque nostrum*, &c. "Our respective horoscopes agree in a wonderful manner." The term horoscope is applied in astrology to the position of the stars at the moment of one's birth. Mitscherlich explains the idea of the poet as follows: "*In quocunque Zodiaci sidere horoscopus meus fuerit inventus, licet diverso a tui horoscopi sidere, tamen horoscopus meus cum tuo quam maxime consentiat necesse est.*"—21. *Impio Saturno.* "From baleful Saturn."—22. *Refulgens.* "Shining in direct opposition."—26. *Lætum ter crepuit sonum.* "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Mæcenas. Compare note on Ode 1. 20. 3.—28. *Sustulerat.* For *sustulisset.* The indicative here imparts an air of liveliness to the representation, though in the con-

ditional clause the subjunctive is used. As regards the allusion of the poet, compare Ode 2. 13.

ODE 18. The poet, while he censures the luxury and profusion of the age, describes himself as contented with little, acceptable to many friends, and far happier than those who were blessed with the gifts of fortune but ignorant of the true mode of enjoying them.

1—7. 1. *Aureum lacunar.* "Fretted ceiling overlaid with gold." Compare note on Ode 2. 16. 11.—3. *Trabes Hymettiæ.* "Beams of Hymettian marble." The term *trabes* here includes the architrave, frieze, cornice, &c. The marble of Hymettus was held in high estimation by the Romans. Some editions have *Hymettias*, and in the following line *recisæ*, so that *trabes recisæ ultimæ Africæ* will refer to African marble, and *Hymettias columnas* to Hymettian wood; but the wood of Hymettus does not appear to have been thought valuable by the Romans. —*Ultimæ recisæ Africæ.* Alluding to the Numidian marble. The kind most highly prized had a dark surface variegated with spots.—6. *Attali.* Attalus the 3d, famed for his immense riches, left the kingdom of Pergamus and all his treasures by will to the Roman people; at least, such was the construction which the latter put upon it. (Compare *Duker, ad Flor.* 2. 20.) After his death, Aristonicus, a natural son of Eumenes, father of Attalus, (*Livy.* 45. 19. *Justin.* 36. 4.) laid claim to the kingdom, but was defeated by the consul Perperna and carried to Rome, where he was put to death in prison. It is to him that the poet alludes under the appellation of *hæres ignotus.*—7. *Nec Laconicas mihi*, &c. "Nor do female dependants, of no ignoble birth, spin for me the Spartan purple." The purple of Laconia, obtained in the vicinity of the Taenarian promontory, was the most highly prized. Compare note on Ode 2. 16. 35. —By *honestæ clientæ* are meant female clients of free birth, and the epithet *honestæ* serves to illustrate the high rank of the patron for whom they ply their labours.

9—22. 9. *At fides et ingeni*, &c. "But integrity is mine, and a liberal vein of talent." 13. *Potentem amicum.* Alluding to Mæcenas.—14. *Satis beatus*, &c. "Sufficiently happy with my Sabine farm alone."—15. *Truditur dies die.* The train of thought appears to be as follows: Contented with my slender fortune, I am the less solicitous to enlarge it, when I reflect on the short span of human existence. How foolishly then do they act, who, when day is chasing day in rapid succession, are led on by their eager avarice, or their fondness for display, to form plans on the very brink of the grave.—16. *Pergunt interire.* "Hasten onward to their wane."—17. *Tu secanda marmora*, &c. "And yet thou, on the very brink of the grave, art bargaining to have marble cut for an abode." Directly opposed to *locare*, in this sense, is the verb *redimere*, "to contract to do any thing," whence the term *redemtor*, "a contractor." —20. *Marisque Baiis*, &c. Baiæ, on the Campanian shore, was a favourite residence of the Roman nobility, and adorned with beautiful villas. There were numerous warm springs also in its vicinity, which were considered to possess salutary properties for various disorders.—21. *Summovere.* "To push farther into the deep," i. e. to erect moles on which to build splendid structures amid the waters.—22. *Parum locupleti*, &c. "Not rich enough with the shore of the main land," i. e. not satisfied with the limits of the land.

23—40. 23. *Quid? quod usque*, &c. "What shall I say of this, that thou even removest the neighbouring land marks?" i. e. Why need I tell of thy removing the land marks of thy neighbour's possessions. The allusion is to the rich man's encroaching on the grounds of an inferior.—24. *Ultra salis.* "Leapest over." The verb *salio* is here used to express the contemptuous disregard of the powerful man for the rights of his dependants. Hence *salis ultra* may be freely rendered, "contemnest."—26. *Avarus.* "Prompted by cupidity."—27. *Ferens.* "Bearing, each."—28. *Sordidos.* "Squalid." In the habiliments of extreme poverty.—29. *Nulla certior tamen*, &c. "And yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus." *Fine* beautifully marks the last limit of our earthly career. Some editions have *sede* instead of *fine*, and the use of the latter term in the feminine gender has been made probably the ground for the change. But *finis* is used in the feminine by some of the best writers.—32. *Quid ultra tendis?* "Why strivest thou for more?" Death must overtake thee in the midst of thy course.—*Aequa tellus.* "The impartial earth."—34. *Regumque pueris.* The allusion is to the wealthy and powerful.—*Satelles Orci.* Alluding to Charon.—35. *Callidum Promethea.* Alluding to some fabulous legend respecting Prometheus which has not come down to us.—37. *Tantali genus.* Pelops, Atreus, Thyestes, Agamemnon, Orestes.—40. *Moratus.* The common text has *vocatus.*

Ode 19. Celebrating, in animated language, the praises of Bacchus, and imitated, very probably, from some Greek Dithyrambic Ode. There is nothing, however, in the piece itself, to countenance the opinion that it was composed for some festival in honour of Bacchus.

1—18. 1. *Carmina docentem.* "Dictating strains," i. e. teaching how to celebrate his praises in song. Compare the Greek form of expression διδόναι ὁρᾶμα. As the strains mentioned in the text are supposed to have reference to the mysteries of the god, the scene is hence laid in *remotis rupibus*, "amid rocks far distant from the haunts of men."—4. *Aculas.* "Attentively listening." Literally, "pricked up to listen."—5. *Evoe!* The poet now feels himself under the powerful influence of the god, and breaks forth into the well-known cry of the Bacchantes, when they celebrate the orgies.—*Recenti mens trepidat metu*, &c. "My mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy." Both *trepidat* and *laetatur* refer to *mens*, and *turbidum* is to be construed as equivalent to *turbida.* The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.—*Gravi metuende thyrso.* Bacchus was thought to inspire with fury by hurling his thyrsus.—9. *Fas pervicaces*, &c. "It is allowed me to sing of the stubbornly-raging Bacchantes," i. e. my piety toward the god requires that I sing of, &c.—10. *Vinique fontem*, &c. The poet enumerates the gifts bestowed upon man in earlier ages, by the miraculous powers of the god. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Bacchantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings.—12. *Iterare.* "To tell again and again of."—14. *Honorem.* Equivalent to *ornamentum* or *decus.* The allusion is to the crown of Ariadne (*corona borealis*), one of the constellations, consist-

ing of nine stars. The epithet *beatæ*, applied to Ariadne, refers to her having been translated to the skies, and made one of the "blessed" immortals.—*Penthei.* Alluding to the legend of Pentheus, king of Thebes, who was torn in pieces by his own mother and her sisters, and his palace overthrown by Bacchus.—16. *Lycurgi.* Lycurgus, king of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.—18. *Tu flectis amnes*, &c. "Thou turnest backward the courses of rivers, thou swayest the billows of the Indian sea." Alluding to the wonders performed by Bacchus, in his fabled conquest of India and other regions of the east. The rivers here meant are the Orontes and Hydaspes.—18. *Tu separatis*, &c. "On the lonely mountain tops, moist with wine, thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers," i. e. under thy influence, the Bacchantes tie up their locks, &c.—*Bistonidum.* Literally, "of the female Bistones." Here, however, equivalent to *Baccharum.*

23—31. 23. *Leonis unguibus.* Bacchus was fabled to have assumed on this occasion the form of a lion.—25. *Quanquam choreis*, &c. "Though said to be fitter for dances and festive mirth."—26. *Non sat idoneus.* "Not equally well-suited."—27. *Sed idem*, &c. "Yet, on that occasion, thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea, that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration, and different perhaps in its issue.—29. *Insons.* "Without offering to harm." Bacchus descended to the shades for the purpose of bringing back his mother Semele.—*Aureo cornu decorum.* A figurative illustration of the power of the god. The horn was the well-known emblem of power among the ancients.—31. *Et recedentis trilingui*, &c. The power of the god triumphs over the fierce guardian of the shades, who allows egress to none that have once entered the world of spirits.

Ode 20. The bard presages his own immortality. Transformed into a swan, he will soar away from the abodes of men, nor need the empty honours of a tomb.

1—23. 1 *Non usitata*, &c. "A bard of twofold form, I shall be borne through the liquid air on no common, no feeble pinion." The epithet *biformis* alludes to his transformation from a human being to a swan, which is to take place on the approach of death. Then, becoming the favoured bird of Apollo, he will soar aloft on strong pinions beyond the reach of envy and detraction.—4. *Invidiaque major.* "And, beyond the reach of envy."—5. *Pauperum sanguis parentum.* "Though the offspring of humble parents."—6. *Non ego quem vocas*, &c. "I, whom thou salutest, O Mæcenas, with the title of beloved friend, shall never die." The reading of this paragraph is much contested. According to that adopted in our text, the meaning of the poet is, that the friendship of Mæcenas will be one of his surest passports to the praises of posterity.—*Dilecte* is taken, as the grammarians call it, materially.—9. *Jam jam residunt*, &c. "Now, even now, the rough skin is settling on my legs." The transformation is already begun: my legs are becoming those of a swan.—11. *Superna.* "Above." The neuter of the adjective used adverbially. *Quod ad superna corporis membra attinet.—Nascunturque leves plumæ.* "And the downy plumage is forming."—14. *Bospori.* Consult note on Ode, 2.

13. 14.—15. *Syrtesque Gætulas.* Consult note on Ode, 1. 22. 4.—*Canorus ales.* "A bird of melodious note." Consult note on Ode, 1. 6. 2.—16. *Hyperboreosque campos.* "And the Hyperborean fields," i. e. the farthest plains of the north.—17. *Et qui dissimulat,* &c. Alluding to the Parthian. The Marsi were regarded as the bravest portion of the Roman armies, and hence *Marsæ* is here equivalent to *Romanæ.* Consult note on Ode, 1. 2. 39.—18. *Dacus.* Consult note on Ode, 1. 35. 9.—19. *Geloni.* Consult note on Ode, 2. 9. 23.—*Peritus Iber.* "The learned Spaniard." The Spaniards imbibed a literary taste from the Romans, as these last had from the Greeks.—20. *Rhodanique potor.* The native of Gaul.—22. *Turpes.* "Unmanly."—23. *Supervacuos.* The poet will need no tomb: death will never claim him for his own, since he is destined to live forever in the praises of posterity.

BOOK III.

ODE 1. The general train of thought in this beautiful Ode is simply as follows: True happiness consists not in the possession of power, of public honours, or of extensive riches, but in a tranquil and contented mind.

1—4. 1. *Odi profanum vulgus,* &c. "I hate the uninitiated crowd, and I keep them at a distance." Speaking as the priest of the Muses, and being about to disclose their sacred mysteries (in other words, the precepts of true wisdom) to the favoured few, the poet imitates the form of language by which the uninitiated and profane were directed to retire from the mystic rites of the gods. The rules of a happy life cannot be comprehended, and may be abused, by the crowd.—2. *Favete linguis.* "Preserve a religious silence." Literally, "favour me with your ears." We have here another form of words, by which silence and attention were enjoined on the true worshippers. This was required, not only from a principle of religious respect, but also lest some ill-omened expression might casually fall from those who were present, and mar the solemnities of the occasion.—*Carmina non prius audita.* "Strains before unheard." There appears to be even here an allusion to the language and forms of the mysteries in which new and important truths were promised to be disclosed.—4. *Virginibus puerisque canto.* The poet supposes himself to be dictating his strains to a chorus of virgins and youths. Stripped of its figurative garb, the idea intended to be conveyed will be simply this; that the bard wishes his precepts of a happy life to be carefully treasured up by the young.

5—14. 5. *Regum timendorum,* &c. The poet now unfolds his subject. Kings, he observes, are elevated far above the ordinary ranks of men, but Jove is mightier than Kings themselves, and can in an instant humble their power in the dust. Royalty, therefore, carries with it no peculiar claims to the enjoyment of happiness.—*In proprios greges.* "Over their own flocks." Kings are the shepherds of their people.—8. *Cuncta supercilio moventis.* "Who shakes the universe with his nod." Compare Homer, *Il.* 1. 528.—9. *Est ut viro vir,* &c. "It happens that one man arranges his trees at greater distances in the trenches than another," i. e.

possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c., in trenches or small pits. Some editions have *Esto* for *Est:* "Grant that one man," &c., or "Suppose that."—10. *Hic generosior descendat*, &c. "That this one descends into the Campus Martius a nobler applicant for office."—12. *Moribus hic meliorque fama*, &c. Alluding to the *novus homo*, or man of ignoble birth.—14. *Æqua lege Necessitas*, &c. "Still, Necessity, by an impartial law, determines the lots of the high and the lowly; the capacious urn keeps in constant agitation the names of all." Necessity is here represented holding her capacious urn containing the names of all. She keeps the urn in constant agitation, and the lots that fly from it every instant are the signals of death to the individuals whose names are inscribed on them.—The train of thought, commencing with the third stanza, is as follows: Neither extensive possessions, nor elevated birth, nor purity of character, nor crowds of dependants, are in themselves sufficient to procure lasting felicity, since death sooner or later must close the scene, and bring all our schemes of interest and ambition to an end.

17—31. 17. *Districtus ensis.* An allusion to the well-known story of Damocles. The connection in the train of ideas between this and the preceding stanza, is as follows: Independently of the stern necessity of death, the wealthy and the powerful are prevented by the cares of riches and ambition from attaining to the happiness which they seek.—18. *Non Siculæ dapes*, &c. "The most exquisite viands will create no pleasing relish in him, over whose impious neck," &c. The expression *Siculæ dapes* is equivalent here to *exquisitissimæ epulæ*. The luxury of the Sicilians in their banquets became proverbial.—20. *Avium citharæque cantus.* "The melody of birds and of the lyre."—24. *Non Zephyris agitata Tempe.* "She disdains not Tempe, fanned by the breezes of the west." *Tempe* is here put for any beautiful and shady vale. Consult note on Ode 1. 7. 4.—25. *Desiderantem quod satis est*, &c. According to the poet, the man "who desires merely what is sufficient for his wants," is free from all the cares that bring disquiet to those who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by shipwrecks, nor by losses in agricultural pursuits.—*Arcturi.* Arcturus is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear, (ἄρκτος, οὐρά.) Both its rising and setting were accompanied by storms.—28. *Hædi.* The singular for the plural. The *hædi*, or kids, are two stars on the arm of Auriga. Their rising is attended by stormy weather, as is also their setting.—30. *Mendax.* "Which disappoints his expectations."—*Aquas.* "The excessive rains."—31. *Torrentia agros sidera.* "The influence of the stars parching the fields." Alluding particularly to Sirius, or the dog-star, at the rising of which the trees were apt to contract a kind of blight, or blast, termed *sideratio*, and occasioned by the excessive heat of the sun.

33—47. 33. *Contracta pisces*, &c. In order to prove how little the mere possession of riches can administer to happiness, the poet now adverts to the various expedients practised by the wealthy, for the purpose of banishing disquiet from their breasts, and of removing the sated feelings that continually oppressed them. They erect the splendid villa amid the waters of the ocean, but fear, and the threats of conscience, become also its inmates. They journey to foreign climes, but gloomy care accompanies them by sea and by land. They array themselves in the costly purple, but it only hides an aching heart; nor can the wine of

Falernus, or the perfumes of the East, bring repose and pleasure to their minds. Why then, exclaims the bard, shall I exchange my life of simple happiness for the splendid but deceitful pageantry of the rich?—34. *Jactis in altum molibus.* "By the moles built out into the deep." Consult note on Ode 2. 18. 20.—*Frequens redemtor cum familia.* "Many a contractor with his attendant workmen." Consult note on Ode 2. 18. 18.—35. *Cæmenta.* By *cæmenta* are here meant rough and broken stones, as they come from the quarry, used for the purpose of filling up, and of no great size.—36. *Terræ fastidiosus.* "Loathing the land," i. e. disdaining the limits of the land. Compare Ode 2. 19. 22. *Parum locupleti continente ripa.*—37. *Timor et Minæ.* "Fear and the threats of conscience."—41. *Phrygius lapis.* Referring to the marble of Synnada, in Phrygia, which was held in high estimation by the Romans. It was of a white colour, variegated with purple spots.—42. *Purpurarum sidere clarior usus.* "The use of purple coverings, brighter than any star." With *purpurarum* supply *vestium et stragularum*, and construe *clarior* as if agreeing with them in case.—43. *Falerna vitis.* Consult note on Ode 1. 20. 9.—44. *Achæmeniumve costum.* "Or Eastern nard." *Achæmenium* is equivalent literally to *Persicum* (i. e. *Parthicum*). Consult notes on Ode 2. 12. 21. and 1. 2. 22.—45. *Invidendis.* "Only calculated to excite the envy of others."—*Novo ritu.* "In a new style of magnificence."—47. *Cur valle permutem Sabina.* "Why shall I exchange my Sabine vale for more troublesome riches," i. e. for riches that only bring with them a proportionate increase of care and trouble. *Valle*, as marking the instrument of exchange, is put in the ablative.

Ode 2. The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the manly virtues which once graced the Roman name.

1—17 1. *Angustam amicè*, &c. "Let the Roman youth, robust of frame, learn cheerfully to endure, amid severe military service, the hard privations of a soldier's life." The expression *amicè pati* is somewhat analogous to the Greek ἡμερῶς φέρειν. The common text has *amici*.—5. *Sub dio.* "In the open air," i. e. in the field.—*Trepidis in rebus.* "When danger threatens his country." The poet means, that, when his country calls, the young soldier is to obey the summons with alacrity, and to shrink from no exposure to the elements.—7. *Matrona bellantis tyranni.* "The consort of some warring monarch." *Bellantis* is here equivalent to *cum Populo Romano bellum gerentis.*—8. *Et adulta virgo.* "And his virgin daughter, of nubile years."—9. *Suspiret, eheu! ne rudis agminum*, &c. "Heave a sigh, and say, Ah! let not the prince, affianced to our line, unexperienced as he is in arms, provoke," &c. By *sponsus regius* is here meant a young lover of royal origin, betrothed to the daughter.—13. *Dulce et decorum*, &c. Connect the train of ideas as follows: Bravely then let the Roman warrior contend against the foe, remembering that, "it is sweet and glorious to die for one's country."—17. *Virtus repulsæ nescia*, &c. The Roman youth must not, however, confine his attention to martial prowess alone. He must also seek after true virtue, and the firm precepts of true philosophy. When he has succeeded in this, his will be a moral magistracy, that lies not in the gift of the crowd, and in aiming at which he will never experience a disgraceful repulse. His will be a feeling of moral worth, which, as it depends not on the breath of popular favour, can neither be given nor taken

away by the fickle multitude.—*Secures.* A figurative allusion to the axes and fasces of the lictors, the emblems of office.

21–21. *Virtus recludens*, &c. The poet mentions another incitement to the possession of true virtue, the immortality which it confers.—22. *Negata via.* "By a way denied to others," i. e. by means peculiarly her own.—23. *Coetusque vulgares*, &c. "And, soaring on rapid pinion, spurns the vulgar herd and the cloudy atmosphere of earth."—25. *Est et fideli*, &c. Thus far the allusion to virtue has been general in its nature. It now assumes a more special character. Let the Roman youth learn in particular the sure reward attendant on good faith, and the certain punishment that follows its violation.—26. *Qui Cereris sacrum*, &c. Those who divulged the Mysteries were punished with death, and their property was confiscated.—30. *Incesto addidit integrum.* "Involves the innocent with the guilty."—31. *Raro Antecedentem scelestum*, &c. "Rarely does punishment, though lame of foot, fail to overtake the wicked man moving on before her," i. e. justice though often slow is sure.

Ode 3. The ode opens with the praises of justice and persevering firmness. Their recompense is immortality. Of the truth of this remark splendid examples are cited, and, among others, mention being made of Romulus, the poet dwells on the circumstances which, to the eye of imagination, attended his apotheosis. The gods are assembled in solemn conclave to decide upon his admission to the skies. Juno, most hostile before to the line of Æneas, now declares her assent. Satisfied with past triumphs, she allows the founder of the eternal city to participate in the joys of Olympus. The lofty destinies of Rome are also shadowed forth, and the conquest of nations is promised to her arms. But the condition which accompanies this expression of her will is sternly mentioned. The city of Troy must never rise from its ashes. Should the descendants of Romulus rebuild the detested city, the vengeance of the goddess will again be exerted for its downfall.

It is a conjecture of Faber's (*Epist.* 2. 43.) that Horace wishes, in the present ode, to dissuade Augustus from executing a plan he had at this time in view, of transferring the seat of empire from Rome to Ilium, and of rebuilding the city of Priam. Suetonius (*Vit. Jul.*) speaks of a similar project in the time of Cæsar. Zosimus, also, states that, in a later age, Constantine actually commenced building a new capital in the plain of Troy, but was soon induced by the superior situation of Byzantium to abandon his project. (*Zos.* 2. 30.)

1—22. 1. *Justum et tenacem*, &c. "Not the wild fury of his fellow-citizens ordering evil measures to be pursued, not the look of the threatening tyrant, nor the southern blast, the stormy ruler of the restless Adriatic, nor the mighty hand of Jove wielding his thunderbolts, shakes from his settled purpose the man who is just and firm in his resolve." In this noble stanza, that firmness alone is praised which rests on the basis of integrity and justice.—7. *Si fractus illabatur orbis*, &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear."—9. *Hac arte.* "By this rule of conduct," i. e. by integrity and firmness of purpose.—*Vagus Hercules.* "The roaming Hercules."—12. *Purpureo ore.* Referring either to the dark-red colour of the nectar, or to the Roman custom of adorning on solemn occasions, such as triumphs, &c. the faces of the gods with vermilion.—13. *Hos*

merentem. "For this deserving immortality."—14. *Vexere.* "Bore thee to the skies." Bacchus is represented by the ancient fabulists, as returning in triumph from the conquest of India and the East in a chariot drawn by tigers. He is now described as having ascended in this same way to the skies by a singular species of apotheosis.—16. *Martis equis,* &c. Observe the elegant variety of diction in the phrases, *arces attigit igneas; quos inter Augustus recumbens; vexere tigres;* and *Acheronta fugit,* all expressive of the same idea, the attaining of immortality.—17. *Gratum elocuta,* &c. "After Juno had uttered what was pleasing to the gods deliberating in council."—18. *Ilion, Ilion,* &c. An abrupt but beautiful commencement, intended to portray the exulting feelings of the triumphant Juno. The order of construction is as follows: *Judex fatalis incestusque, et mulier peregrina, vertit in pulverem Ilion, Ilion, damnatum mihi castæque Minervæ, cum populo et fraudulento duce, ex quo Laomedon destituit dea pacta mercede.*—19. *Fatalis incestusque judex,* &c. "A judge, the fated author of his country's ruin, and impure in his desires, and a female from a foreign land." Alluding to Paris and Helen, and the apple of discord. —21. *Destituit deos,* &c. "Defrauded the gods of their stipulated reward." Alluding to the fable of Laomedon's having refused to Apollo and Neptune their promised recompense for building the walls of Troy. —22. *Mihi castæque damnatum Minervæ.* "Consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law by which an insolvent debtor was delivered over into the power of his creditors.

25—48. 25. *Lacænæ splendet adulteræ.* "Displays his gaudy person to the Spartan adulteress."—29. *Nostris ductum seditionibus.* "Protracted by our dissentions."—31. *Invisum nepotem.* Romulus, grand son to Juno through his father Mars.—*Troia sacerdos.* Ilia.—34. *Discere.* "To learn to know." The common text has *ducere,* "to quaff."—37. *Dum longus inter,* &c. "Provided a long tract of ocean rage between Ilium and Rome." Provided Rome be separated from the plain of Troy by a wide expanse of intervening waters, and the Romans rebuild not the city of their forefathers. Consult Introductory Remarks. —38. *Exules.* The Romans are here meant, in accordance with the popular belief that they were the descendants of Æneas and the Trojans, and exiles consequently from the land of Troy, the abode of their forefathers.—39. *Qualibet in parte.* "In whatever other quarter it may please them to dwell."—40. *Busto insultet.* "Trample upon the tomb." —42. *Celent.* "Conceal therein."—43. *Fulgens.* "In all its splendour." —44. *Dare jura.* "To give laws."—45. *Horrenda.* "An object of dread."—46. *Medius liquor.* "The intervening waters."—48. *Arva.* Understand *Ægypti.*

49—70. 49. *Aurum irrepertum.* "The gold of the mine." *Irrepertum* is here to be taken as a general epithet of *aurum.* The common translation, "as yet undiscovered," involves an absurdity.—51. *Quam cogere,* &c. "Than in bending it to human purposes, with a right hand plundering every thing of a sacred character." The expression *omne sacrum rapiente dextra* is only another definition for boundless cupidity, which respects not even the most sacred objects. Among these objects gold is enumerated, and with singular felicity. It should be held sacred by man, it should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use.—53. *Quicunque mundo,* &c. "Whatever limit bounds the world."—54. *Visere*

gestiens, &c. "Eagerly desiring to visit that quarter, where the fires of the sun rage with uncontrolled fury, and that, where mists and rains exercise a continual sway." We have endeavoured to express the zeugma in *debacchentur*, without losing sight at the same time of the peculiar force and beauty of the term. The allusion is to the torrid and frigid zones. Supply the ellipsis in the text as follows: *visere eam partem qua parte*, &c.—*Hac lege.* "On this condition."—*Nimium pii.* The piety here alluded to is that, which, according to ancient ideas, was due from a colony to its parent city.—61. *Alite lugubri.* "Under evil auspices.—62. *Fortuna.* "The evil fortune."—65. *Murus aëneus.* "A brazen wall," i. e. the strongest of ramparts.—66. *Auctore.* Equivalent to *conditore*.—70. *Desine pervicax*, &c. "Cease boldly to relate the discourses of the gods, and to degrade lofty themes by lowly measures."

ODE 4. The object of the poet, in this ode, is to celebrate the praises of Augustus for his fostering patronage of letters. The piece opens with an invocation to the Muse. To this succeeds an enumeration of the benefits conferred on the bard, from his earliest years, by the deities of Helicon; under whose protecting influence, no evil, he asserts, can ever approach him. The name of Augustus is then introduced. If the humble poet is defended from harm by the daughters of Mnemosyne, much more will the exalted Cæsar experience their favouring aid; and he will also give to the world an illustrious example, of the beneficial effects resulting from power when controlled and regulated by wisdom and moderation.

1—20. 1. *Dic longum melos.* "Give utterance to a long melodious strain."—*Regina.* A general term of honour, unless we refer it to Hesiod, *Theog.* 79. where Calliope is described as *προσφερεστάτη ἀπασέων* (*Μουσάων.*)—3. *Voce acuta.* "With clear and tuneful accents."—4. *Fidibus citharaque.* For *fidibus citharæ.* "On the strings of Apollo's lyre."—5. *Auditis?* "Do you hear her?" The poet fancies that the Muse, having heard his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to be standing around, whether they also hear the accents of the goddess. Fea, one of the modern commentators on Horace, gives on conjecture *Audiris?* in the sense of "Are you heard by me?" "Do you answer my invocation?"—*Amabilis insania.* "A fond enthusiasm."—7. *Amœnæ quos et*, &c. A beautiful zeugma. "Through which the pleasing waters glide and refreshing breezes blow."—9. *Fabulosæ.* "Celebrated in fable."—*Volture.* Mount Voltur, now *Monte Vulture*, was situated in the neighbourhood of Venusia, the poet's native place.—10. *Nutricis Apuliæ.* "Of my native Apulia."—11. *Ludo fatigatumque somno.* "Wearied with play and oppressed with sleep."—13. *Mirum quod foret*, &c. "Which might well be a source of wonder, &c."—14. *Celsæ nidum Acherontiæ.* "The nest of the lofty Acherontia." Acherontia, now *Acerenza*, was situated on a hill difficult of access, south of Forentum, in Apulia. Its lofty situation gains for it from the poet the beautiful epithet of *nidum.*—15. *Saltusque Bantinos.* Bantia, a town of Apulia, lay to the south-east of Venusia.—16. *Forenti.* Forentum, now *Forenza*, lay about eight miles south of Venusia, and on the other side of mount Vultur. The epithet *humilis*, "lowly," has reference to its situation near the base of the mountain.—20. *Non sine dis animosus.* "Deriving courage from the manifest protection of the gods." The deities here alluded to are the Muses.

21—36. 21. *Vester, Camœna.* "Under your protection, ye Muses."—21. *Arduos Sabinos.* "The lofty country of the Sabines." Alluding to the situation of his farm in the mountainous territory of the Sabines.—23. *Præneste.* Præneste, now *Palestrina*, was situate about twenty-three miles from Rome, in a south-east direction. The epithet *frigidum*, in the text, alludes to the coolness of its temperature.—*Tibur supinum.* "The sloping Tibur." This place was situated on the slope of a hill. Consult note on Ode, 1. 7. 13.—24. *Liquidæ Baiæ.* "Baiæ with its waters." Consult note on Ode, 2. 18. 20.—26. *Philippis versa acies retro.* "The army routed at Philippi." Consult "Life of Horace," p. viii. Philippi was situate in Thrace, near the gold and silver mines of Mount Pangæus. It received its name from Philip of Macedon, who founded this city on the site of the old Thasian colony of Crenides. Here were fought the celebrated conflicts, two in number, which resulted in the defeat of Brutus and Cassius. The interval between the two battles was about twenty days.—27. *Devota arbor.* "The accursed tree." Consult Ode, 2. 13.—28. *Palinurus.* A promontory on the coast of Lucania, now *Capo di Palinuro.* Tradition ascribed the name to Palinurus, the pilot of Æneas. (*Virgil, Æn.* 6. 380.) It was noted for shipwrecks.—29. *Utcunque.* Put for *quandocunque.*—30. *Bosporum.* Consult note on Ode, 2. 13. 14.—32. *Litoris Assyrii.* The epithet *Assyrii* is here equivalent to *Syrii.* The name *Syria* itself, which has been transmitted to us by the Greeks, is a corruption or abridgment of *Assyria*, and was first adopted by the Ionians who frequented these coasts after the Assyrians of Nineveh had made this country a part of their empire. The allusion in the text appears to be to the more inland deserts, the *Syriæ Palmyrenæ solitudines* of Pliny, *H. N.* 5. 24.—33. *Britannos hospitibus feros.* Acron, in his scholia on this ode, informs us that the Britons were said to sacrifice strangers.—34. *Concanum.* The Concani were a Cantabrian tribe in Spain. As a proof of their ferocity the poet mentions their drinking the blood of horses intermixed with their liquor.—35. *Gelonos.* Consult note on Ode, 2. 9. 23.—36. *Scythicum amnem.* The Tanais, or *Don.*

38—64. 38. *Fessas cohortes abdidit oppidis.* Alluding to the military colonies planted by Augustus, at the close of the civil wars. Some editions have *reddidit* for *abdidit*, which will then refer merely to the disbanding of his forces.—40. *Pierio antro*, a figurative allusion to the charms of literary leisure. Pieria, originally a part of Thrace, formed subsequently the northern part of Macedonia, on the eastern side. It was fabled to have been the first seat of the Muses.—41. *Vos lene consilium*, &c. "You, ye benign deities, both inspire Cæsar with peaceful counsels, and rejoice in having done so." A complimentary allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts.—In reading metrically *consilium et* must be pronounced *consil-yet.*—44. *Fulmine sustulerit caduco.* "Swept away with his descending thunderbolt." Some editions read *corusco*, "gleaming," for *caduco.*—50. *Fidens brachiis.* "Proudly trusting in their might." Proudly relying on the strength of their arms.—51. *Fratres.* Otus and Ephialtes. The allusion is now to the giants, who attempted to scale the heavens.—52. *Pelion.* Mount Pelion in Thessaly.—*Olympo.* Olympus, on the coast of northern Thessaly, separated from Ossa by the vale of Tempe.—53. *Sed quid Typhoeus*, &c. The mightiest of the giants are here enumerated. The Titans and giants are frequently confounded by the ancient writers.—58. *Hinc avidus stetit*, &c. "In this quarter stood Vulcan, burning for the fight; in that, Juno, with all a matron's dignity."

The term *matrona*, analagous here to *νυμφὶα*, and intended to designate the majesty and dignity of the queen of heaven, conveyed a much stronger idea to a Roman than to a modern ear.—61. *Rore puro Castaliæ.* "In the limpid waters of Castalia." The Castalian fount, on Parnassus, was sacred to Apollo.—63. *Lyciæ dumeta.* "The thickets of Lycia."—63. *Natalem silvam.* "His natal wood," on Mount Cynthus, in the island of Delos.—64. *Delius et Patareus Apollo.* "Apollo, god of Delos and of Patara." The city of Patara, in Lycia, was situate on the southern coast, below the mouth of the Xanthus. It was celebrated for an oracle of Apollo, and that deity was said to reside here during six months of the year, and during the remaining six at Delos. (*Virg. Æn.* 4. 143.—*Serv. ad loc.*)

65—79. 65. *Vis consili expers*, &c. "Force devoid of judgment sinks under its own weight."—66. *Temperatam.* "When under its controul," i. e. when regulated by judgment. Understand *consilio.*—*Provehunt in majus.* "Increase."—69. *Gyges.* Gyges, Cottus, and Briareus, sons of Coelus and Terra, were hurled by their father to Tartarus. Jupiter, however, brought them back to the light of day, and was aided by them in overthrowing the Titans. Such is the mythological narrative of Hesiod. (*Theog.* 617. *seqq.*) Horace evidently confounds this cosmogonical fable with one of later date. The *Centimani* are of a much earlier creation than the rebellious giants, and fight on the side of the gods; whereas, in the present passage, Horace seems to identify one of their number with these very giants.—71. *Orion.* The well-known hunter and giant of early fable.—73. *Injecta monstris.* A Græcism for *se injectam esse dolet*, &c. "Earth grieves at being cast upon the monsters of her own production." An allusion to the overthrow and punishment of the giants. (Γηγενεῖς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (*Apollod.* 1. 6. 2.)—*Partus.* The Titans are now meant, who were also the sons of Terra, and whom Jupiter hurled to Tartarus.—75. *Nec peredit impositam*, &c. "Nor does the rapid fire consume Aetna placed upon Enceladus," i. e. nor is Enceladus lightened of his load. Pindar (*Pyth.* 1. 31.) and Aeschylus (*Prom. v.* 373.) place Typhoeus under this mountain.—77. *Tityi.* Tityos was slain by Apollo and Diana, for attempting violence towards Latona.—78. *Ales.* The vulture.—*Nequitiæ additus custos.* "Added as the constant avenger of his guilt."—79. *Amatorem Pirithoum.* "The amorous Pirithous," i. e. who sought to gain Proserpina to his love. Pirithous, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpina. He was seized by Pluto and bound to a rock with "countless fetters," (*trecentis catenis.*) His punishment however is given differently by other writers.

ODE 5. The ode opens with a complimentary allusion to the power of Augustus, and to his having wrested the Roman standards from the hands of the Parthians. The bard then dwells for a time upon the disgraceful defeat of Crassus, after which the noble example of Regulus is introduced, and a tacit comparison is then made during the rest of the piece between the high-toned principles of the virtuous Roman, and the strict discipline of Augustus.

1—3. 1. *Cælo tonantem*, &c. "We believe from his thundering that Jove reigns in the skies." Compare *Lucan*, 3. 319. *seqq.*—2. *Præsens*

divus, &c.* Having stated the common grounds on which the belief of Jupiter's divinity is founded, the poet now proceeds, in accordance with the flattery of the age, to name Augustus as a "deity upon earth," (*præsens divus*,) assigning, as a proof of this, his triumph over the nations of the farthest east and west, especially his having wrested from the Parthians, by the mere terror of his name, the standards so disgracefully lost by the Roman Crassus.—3. *Adjectis Britannis*, &c. "The Britons and the formidable Parthians being added to his sway." According to Strabo some of the princes of Britain sent embassies and presents to Augustus, and placed a large portion of the island under his control. It was not, however, reduced to a Roman province until the time of Claudius. What Horace adds respecting the Parthians is adorned with the exaggeration of poetry. This nation was not, in fact, added by Augustus to the empire of Rome, they only surrendered, through dread of the Roman power, the standards taken from Crassus.

5—12. 5. *Milesne Crassi*, &c. "Has the soldier of Crassus lived, a degraded husband, with a barbarian spouse?" An allusion to the soldiers of Crassus made captives by the Parthians, and who, to save their lives, had intermarried with females of that nation. Hence the peculiar force of *vixit*, which is well explained by one of the scholiasts; "*uxores a victoribus acceperant, ut vitam merercntur.*" To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens and free. There was no legitimate marriage between slaves, nor was a Roman citizen permitted to marry a slave, a barbarian, or a foreigner generally. Such a connection was called *connubium*, not *matrimonium*.—7. *Pro curia, inversique mores!* "Ah! senate of my country, and degenerate principles of the day!" The poet mourns over the want of spirit on the part of the senate, in allowing the disgraceful defeat of Crassus to remain so long unavenged, and over the stain fixed on the martial character of Rome by this connection of her captive soldiery with their barbarian conquerors. Such a view of the subject carries with it a tacit but flattering eulogium on the successful operations of Augustus.—9. *Sub rege Medo.* "Beneath a Parthian king."—*Marsus et Appulus.* The Marsians and Apulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally.—10. *Anciliorum.* The *ancilia* were "the sacred shields" carried round in procession by the Salii or priests of Mars.—*Et nominis et togæ.* "And of the name and attire of a Roman." The *toga* was the distinguishing part of the Roman dress, and the badge of a citizen.—11. *Æternaque Vestæ.* Alluding to the sacred fire kept constantly burning by the Vestal virgins in the temple of the goddess.—12. *Incolumi Jove et urbe Roma.* "The capitol and the Roman city being safe," i. e. though the Roman power remained still superior to its foes. *Jove* is here put for *Jove Capitolino*, equivalent in fact to *Capitolio.*

13—38. 13. *Hoc caverat*, &c. The example of Regulus is now cited, who foresaw the evil effects that would result to his country, if the Roman soldier was allowed to place his hopes of safety any where but in arms. Hence the vanquished commander recommends to his countrymen, not to accept the terms offered by the Carthaginians, and, by receiving back the Roman captives, establish a precedent pregnant with ruin to a future age. The soldier must either conquer or die; he must not expect that, by becoming a captive, he will have a chance of being ransomed and thus restored to his country.—14. *Dissentientis conditionibus*, &c. "Abhorring the foul terms proposed by Carthage, and a precedent

pregnant with ruin to a future age." Alluding to the terms of accommodation, of which he himself was the bearer, and which he advised his countrymen to reject. The Carthaginians wished peace and a mutual ransoming of prisoners.—17. *Si non perirent*, &c. "If the captive youth were not to perish unlamented." The common reading is *periret*, which injures the metre.—20. *Militibus.* "From our soldiery."—23. *Portasque non clusas*, &c. "And the gates of the foe standing open, and the fields once ravaged by our soldiery now cultivated by their hands." Regulus, previous to his overthrow, had spread terror to the very gates of Carthage.—25. *Auro repensus*, &c. Strong and bitter irony. "The soldier after being ransomed by gold will no doubt return a braver man!" —28. *Medicata fuco.* "When once stained by the dye."—29. *Vera virtus.* "True valour."—30. *Deterioribus.* Understand *animis.* "In minds which have become degraded by cowardice."—35. *Iners.* To be rendered as an adverb, "ingloriously."—*Timuitque mortem*, &c "And has feared death from that very quarter, whence, with far more propriety, he might have obtained an exemption from servitude." He should have trusted to his arms; they would have saved him from captivity. *Vitam* is here equivalent to *salutem.* The common text has a period after *mortem*, and reads *Hic* in place of *Hinc*, in the next line.—38. *Pacem et duello miscuit.* "He has confounded peace, too, with war." He has surrendered with his arms in his hands, and has sought peace in the heat of action from his foe by a tame submission.

40—55. 40. *Probrosis altior Italiæ ruinis.* "Rendered more glorious by the disgraceful downfall of Italy."—42. *Ut capitis minor.* "As one no longer a freeman." Among the Romans, any loss of liberty or of the rights of a citizen was called *Deminutio Capitis.*—45. *Donec labantes*, &c. "Until, as an adviser, he confirmed the wavering minds of the fathers by counsel never given on any previous occasion," i. e. until he settled the wavering minds of the senators by becoming the author of advice before unheard. Regulus advised the Romans strenuously to prosecute the war, and leave him to his fate.—49. *Atqui sciebat*, &c. There is considerable doubt respecting the story of the sufferings of Regulus. Consult *Lempriere's Class. Dict. Anthon's ed.* 1833. *s. v.*—52. *Reditus.* The plural here beautifully marks his frequent attempts to return, and the endeavours of the crowd to oppose his design. Abstract nouns are frequently used in the plural in Latin, where our own idiom does not allow of it, to denote a repetition of the same act, or the existence of the same quality in different subjects.—53. *Longa negotia.* "The tedious concerns."—55. *Venafranos in agros.* Consult note on Ode, 2. 6. 16.—56. *Lacedæmonium Tarentum.* Consult note on Ode, 2. 6. 11.

ODE 6. Addressed to the corrupt and dissolute Romans of his age, and ascribing the national calamities, which had befallen them, to the anger of the gods at their abandonment of public and private virtue. To heighten the picture of present corruption, a view is taken of the simple manners which marked the earlier days of Rome.

Although no mention is made of Augustus in this piece, yet it would seem to have been written at the time when that emperor was actively engaged in restraining the tide of public and private corruption; when, as Suetonius informs us, (*vit. Aug.* 30.) he was rebuilding the sacred edifices which had either been destroyed by fire or suffered to fall to ruin, while by the Lex Julia, "De adulteriis," and the Lex Papia-Poppæa,

"De maritandis ordinibus," he was striving to reform the moral condition of his people. Hence it may be conjectured that the poet wishes to celebrate, in the present ode, the civic virtues of the monarch.

1—11. 1. *Delicta majorum*, &c. "Though guiltless of them, thou shalt atone, O Roman, for the crimes of thy fathers." The crimes here alluded to have reference principally to the excesses of the civil wars. The offences of the parents are visited on their children.—3. *Ædes.* "The shrines." Equivalent here to *delubra*.—4. *Fœda nigro*, &c. The statues of the gods, in the temples, were apt to contract impurities from the smoke of the altars, &c. Hence the custom of annually washing them in running water or the nearest sea, a rite which, according to the poet, had been long interrupted by the neglect of the Romans.—5. *Imperas.* "Thou holdest the reins of empire."—6. *Hinc omne principium*, &c. "From them derive the commencement of every undertaking, to them ascribe its issue."—In metrical reading, pronounce *principium hic*, in this line, as if written *princip-yic*. 8. *Hesperiæ.* Put for *Italiæ*. Consult note on Ode 1, 36. 4.—9. *Monæses et Pacori manus.* Alluding to two Parthian commanders who had proved victorious over the Romans. Monœses, more commonly known by the name of Surena, is the same that defeated Crassus. Pacorus was the son of Orodes, the Parthian monarch, and defeated Didius Saxa, the lieutenant of Marc Antony.—10. *Non auspicatos contudit impetus.* "Have crushed our inauspicious efforts."—11. *Et adjecisse prædam*, &c. "And proudly smile in having added the spoils of Romans to their military ornaments of scanty size before." By *torques* are meant, among the Roman writers, golden chains, which went round the neck, bestowed as military rewards. The term is here applied in a general sense to the Parthians, while the epithet *exiguis* implies the inferior military fame of this nation previous to their victories over the Romans.

13—45. 13. *Occupatam seditionibus.* "Embroiled in civil dissensions."—According to the poet, the weakness consequent on disunion had almost given the capital over into the hands of its foes.—14. *Dacus et Æthiops.* An allusion to the approaching conflict between Augustus and Antony. By the term *Æthiops* are meant the Ægyptians generally. As regards the Dacians, Dio Cassius (51. 22.) states, that they had sent ambassadors to Augustus, but, not obtaining what they wished, had thereupon inclined to the side of Antony. According to Suetonius (*vit. Aug.* 21.) their incursions were checked by Augustus, and three of their leaders slain.—17. *Nuptias inquinavere.* "Have polluted the purity of the nuptial compact." Compare the account given by Heineccius of the *Lex Julia*, "*De adulterio*," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (*Antiq. Rom. lib.* 4. *tit.* 18. § 51.—*ed. Haubold. p.* 782.) Consult also *Suetonius, vit. Aug.* 34.—20. *In patriam populumque.* The term *patriam* contains an allusion to public calamities, while *populum*, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.—21. *Motus Ionicos.* The dances of the Ionians were noted for their wanton character.—22. *Fingitur artibus.* "Is trained up to seductive arts." *Artibus* is the dative, by a Græcism, for *ad artes*.—24. *De tenero ungui.* "From her very childhood."—33. *His parentibus:* "From parents such as these."—35. *Cecidit.* "Smote."—37. *Rusticorum militum.* The best portion of the Roman troops were obtained from the Rustic tribes, as being most inured to toil.—38. *Sabellis legionibus.* The simple manners of earlier times remained longest in force among the

Sabines, and the tribes descended from them.—42. *Et jugo demeret*, &c. Compare the Greek terms *βοῦλυσις* and *βουλυτός*.—44. *Agens*. "Bringing on." Restoring.—45. *Damnosa dies*. "Wasting time." *Dies* is most commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time.

Ode 7. Addressed to Asterie, and exhorting her to continue faithful to the absent Gyges, and beware of the addresses of her neighbour Enipeus.

1—32. 1. *Candidi Favonii*. "The fair breezes of Spring." The epithet *candidi* is here applied to the breezes of Spring, from their dispelling the dark clouds and storms of winter.—3. *Thyna merce beatum*. "Enriched with Bithynian merchandise."—4. *Fide*. The old form of the genitive for *fidei*.—6. *Oricum*. A town and harbour of Epirus, not far from Apollonia and the mouth of the Aous. It was much frequented by the Romans in their communication with Greece, being very conveniently situated for that purpose from its proximity to Hydruntum and Brundisium.—6. *Post insana Capræ sidera*. "After the raging stars of the goat have risen." *Capra* is a star of the first magnitude, in the shoulder of *Auriga;* two smaller stars, in his left hand, mark the *hædi* or kids. Both the rising and setting of *Capra* were attended by storms. The allusion, however, is here to its rising, since its setting took place in that part of the year (Calends of January) when the sea was closed against navigation.—9. *Hospita*. Referring to Chloe.—10. *Tuis ignibus*. "With the same love that thou hast for him."—13. *Mulier perfida*. "His false spouse." Alluding to Antea, as Homer calls the wife of Prœtus, or Sthenobœa, as others give the name.—14. *Falsis criminibus*. "By false accusations."—17. *Pœne datum Peleo Tartaro*. "That Peleus narrowly escaped death." The story of Peleus is similar in many respects to that of Bellerophon. Consult, as to both, *Lempriere's Class. Dict. ed. Anthon*, 1833.—18. *Magnessam Hippolyten*. Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly. Hence the epithet *Magnessam* in the text. Apollodorus calls the female in question Astydamea.—19. *Peccare docentes historias movet*. "Recounts pieces of history that are merely the lessons of vice."—21. *Icari*. For *Icarii*. Understand *maris*.—22. *Integer*. "Uncorrupted."—25. *Flectere*. A Græcism for *flectendi*.—26. *Æque conspicitur*. "Is equally conspicuous."—28. *Tusco alveo*. Alluding to the Tiber, which rises in Etruria. In reading this line, pronounce *alveo* as if written *alv-yo*.—32. *Durum*. "Cruel." *Difficilis*. "Inflexible."

Ode 8. Horace had invited Mæcenas to attend a festal celebration on the Calends of March. As the Matronalia took place on this same day, the poet very naturally anticipates the surprise of his friend on the occasion. "Wonderest thou, Mæcenas, what I, an unmarried man, have to do with a day kept sacred by the matrons of Rome?—On this very day my life was endangered by the falling of a tree, and its annual return always brings with it feelings of grateful recollection for my providential deliverance."

1—10. 1. *Martiis cœlebs*, &c. "Mæcenas, learned in the antiquities of Greece and Rome, dost thou wonder what I, an unmarried man, in-

tend to do on the Calends of March, what these flowers mean, and this censer," &c. *Sermones* answers here, in some respect, to the Greek μύθους, while by *uterque lingua* are meant, literally, the Greek and Roman tongues.—7. *Libero*. In a previous ode, (2. 17. 27.) the bard attributes his preservation to Faunus, but now Bacchus is named as the author of his deliverance. There is a peculiar propriety in this. Bacchus is not only the protector of poets, but also, in a special sense, one of the gods of the country and of gardens, since to him are ascribed the discovery and culture of the vine and of apples. (*Theocr*. 2. 120.—*Warton ad loc.* —*Athenæus*, 3. 23.)—*Dies festus*. Consult note on Ode 2. 3. 6.—10. *Corticem adstrictum*, &c. "Shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulship of Tullus." *Amphoræ*, the dative, is put by a Græcism for *ab amphora*. As regards the shape of the ancient *amphoræ*, consult *Henderson's History of Wines*. When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. After this, the wines were mellowed by the application of smoke, which was prevented, by the ample coating of pitch or plaster on the wine-vessel, from penetrating so far as to vitiate the genuine taste of the liquor. Previously, however, to depositing the amphoræ in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised. If by the consulship of Tullus, mentioned in the text, be meant that of L. Volcatius Tullus, who had M. Æmilius Lepidus for his colleague, A. U. C. 688, and if the present ode, as would appear from verse 17. *seqq*. was composed A. U. C. 734. the wine offered by Horace to his friend must have been more than forty-six years old.

13—25. 13. *Sume Mæcenas*, &c. "Drink, dear Mæcenas, a hundred cups to the health of thy friend." A cup drained to the health, or in honour of any individual, was styled, in the Latin idiom, *his* cup (*ejus poculum*); hence the language of the text, *cyathos amici*.—*Cyathos centum*. Referring merely to a large number.—15. *Perfer in lucem*. "Prolong till day-light."—17. *Mitte civiles*, &c. "Dismiss those cares, which, as a statesman, thou feelest for the welfare of Rome." An allusion to the office of *Præfectus urbis*, which Mæcenas held during the absence of Augustus in Egypt.—18. *Daci Cotisonis agmen*. The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, the lieutenant of Augustus. (*Suet. Vit. Aug*. 21.—*Flor*. 4. 12. 18.) Compare, as regards Dacia itself, the note on Ode 1. 35. 9.—19. *Medus infestus sibi*. "The Parthians, turning their hostilities against themselves, are at variance in destructive conflicts." Consult note on Ode 1. 26. 3.—22. *Sera domitus catena*. "Subdued after long-protracted contest." The Cantabrians were reduced to subjection by Agrippa, the same year in which this ode was composed (A. U. C. 734.), after having resisted the power of the Romans, in various ways, for more than two hundred years. Consult note on Ode 2. 6. 2.—23. *Jam Scythæ laxo*, &c. "The Scythians now think of retiring from our frontiers, with bow unbent." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni, whose inroads had been checked by Lentulus. Consult note on Ode 2. 9. 23. —25. *Negligens ne qua*, &c. Refraining, amid social retirement, from overweening solicitude, lest the people any where feel the pressure of

evil, seize with joy the gifts of the present moment, and bid adieu for a time to grave pursuits." The common text has a comma after *laboret*, and in the 26th line gives *Parce privatus nimium cavere.* The term *negligens* will then be joined in construction with *parce*, and *negligens parce* will then be equivalent to *parce* alone, "Since thou art a private person, be not too solicitous lest," &c. The epithet *privatus*, as applied by the poet to Mæcenas, is then to be explained by a reference to the Roman usage, which designated all individuals, except the emperor, as *privati.* The whole reading, however, is decidedly bad. According to the lection adopted in our text, *negligens cavere* is a Græcism for *negligens cavendi.*

ODE 9. A beautiful Amœbean Ode, representing the reconciliation of two lovers.

2—24. 2. *Potior.* "More favoured."—3. *Dabat.* "Was accustomed to throw."—4. *Persarum vigui*, &c. "I lived happier than the monarch of the Persians," i. e. I was happier than the richest and most powerful of kings.—6. *Alia.* "For another."—7. *Multi nominis.* "Of distinguished fame."—8. *Ilia.* The mother of Romulus and Remus.—10. *Dulces docta modos*, &c. "Skilled in sweet measures, and mistress of the lyre."—12. *Animæ superstiti.* "Her surviving soul."—13. *Torret face mutua.* "Burns with the torch of mutual love."—14. *Thurini Ornyti.* "Of the Thurian Ornytus." Thurium, or Thurii, was a city of Lucania, on the coast of the Sinus Tarentinus, erected by an Athenian colony, near the site of Sybaris which had been destroyed by the forces of Crotona.—17. *Prisca Venus.* "Our old affection."—18. *Diductos.* "Us, long parted."—21. *Sidere pulchrior.* "Brighter in beauty than any star."—22. *Levior cortice.* "Lighter than cork." Alluding to his inconstant and fickle disposition.—*Improbo.* "Stormy."—24. *Tecum vivere amem*, &c. "Yet with thee I shall love to live, with thee I shall cheerfully die." Supply *tamen*, as required by *quamquam* which precedes.

ODE 10. A Specimen of the songs called παρακλαυσίθυρα by the Greeks, and which answered in some respects to the modern serenade.

1—20. 1. *Extremum Tanain*, &c. "Didst thou drink, Lyce, of the far-distant Tanais," i. e. wert thou a native of the Scythian wilds.—2. *Sævo nupta viro.* "Wedded to a barbarian husband."—3. *Incolis.* "Which have made that land the place of their abode." The poet means by the expressive term *incolis* to designate the northern blast as continually raging in the wilds of Scythia.—4. *Plorares.* "Thou wouldst regret."—5. *Nemus inter pulchra*, &c. Referring to the trees planted within the enclosure of the *impluvium.* This was a court-yard, or open space in the middle of a Roman house, generally without any covering at the top, and surrounded on all sides by buildings. Trees were frequently planted here, and more particularly the laurel.—7. *Sentis ut positas*, &c. "And thou perceivest how Jove, by his pure influence, hardens the fallen snows," i. e. and thou perceivest how the clear, dry air, hardens the fallen snows.—9. *Ne currente rota*, &c. "Lest, while the wheel is revolving, the rope on a sudden fly back." An allusion to some mechanical contrivance for raising heavy weights, and which consists of a wheel with a rope passing

in a groove along its outer edge. Should the weight of the mass that is to be raised prove too heavy, the rope, unable to resist, snaps asunder and flies back, being drawn down by the body intended to be elevated. The application of this image to Lyce, is pleasing and natural. "Be not too haughty and disdainful, lest thou fall on a sudden from thy present state, lest thou be abandoned by those who are now crowding around, a herd of willing slaves."—12. *Tyrrhenus parens.* The morals of the Etrurians, if we believe Theopompus, as cited by Athenæus, (12. 3.) were extremely corrupt.—14. *Tinctus viola.* As the Romans and Greeks were generally of a swarthy or olive complexion, their paleness was rather a yellowness than a whiteness.—15. *Pieria.* Consult note on Ode, 3. 4. 40.—20. *Patiens.* "Able to endure."

ODE 11. Addressed to Lyde, an obdurate fair one.

1—26. 1. *Te magistro.* "Under thy instruction."—2. *Amphion.* Amphion, son of Jupiter and Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves into their destined places. Eustathius, however, ascribes this to Amphion conjointly with his brother Zethus.—3. *Testudo.* "O shell." Consult note on Ode 1. 10. 6.—*Resonare septem,* &c. "Skilled in sending forth sweet music with thy seven strings." *Callida resonare* by a Græcism for *callida in resonando.*—5. *Nec loquax olim,* &c. "Once, neither vocal nor gifted with the power to please, now acceptable both to the tables of the rich and the temples of the gods.—10. *Ludit exsultim.* "Sports, bounding along."—13. *Tu potes tigres,* &c. An allusion to the legend of Orpheus.—14. *Comites.* "As thy companions," i. e. in thy train.—15. *Blandienti.* "Soothing his anger by the sweetness of thy notes."—16. *Aulæ.* "Of Pluto's hall." Orpheus descended with his lyre to the shades, for the purpose of regaining his Eurydice.—17. *Furiale caput.* "His every head, like those of the Furies."—18. *Æstuet.* "Rolls forth its hot volumes."—19. *Teter.* "Deadly." "Pestilential."—*Sanies.* "Poisonous matter."—22. *Stetit urna paulum,* &c. "The vase of each stood for a moment dry," i. e. the Danaides ceased for a moment from their toil.—26. *Et inane lymphæ,* &c. "And the vessel empty of water, from its escaping through the bottom." *Dolium* is here taken as a general term for the vessel or receptacle, which the daughters of Danaus were condemned to fill; and the bottom of which, being perforated with numerous holes, allowed the water constantly to escape.

30—51 30. *Nam quid potuere majus,* &c. "For, what greater crime could they commit?" Understand *scelus.*—33. *Una de multis.* Alluding to Hypermnestra, who spared her husband Lynceus.—*Face nuptiali digna.* At the ancient marriages, the bride was escorted from her father's house to that of her husband, amid the light of torches.—34. *Perjurum fuit in parentem,* &c. "Proved gloriously false to her perjured parent." The Danaides were bound by an oath, which their parent had imposed, to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement, and saved the life of Lynceus. The epithet *perjurum,* as applied to Danaus, alludes to his violation of good faith toward his sons-in-law.—35. *Virgo.* Consult Heyne, *ad Apollod.* 2. 1. 5.—39. *Socerum et scelestas,* &c. "Escape by secret flight from thy father-in-law and my wicked sisters." *Fuge* is

here equivalent to the Greek λάθε.—41. *Nactæ.* "Having got into their power."—44. *Neque intra claustra tenebo.* "Nor will I keep thee here in confinement," i. e. nor will I keep thee confined in this thy nuptial chamber, until others come and slay thee.—45. *Me pater sævis*, &c. Hypermnestra was imprisoned by her father, but afterwards, on a reconciliation taking place, was re-united to Lynceus.—51. *Memorem querelam.* "A mournful epitaph, recording the story of our fate."

ODE 12. The bard laments the unhappy fate of Neobule, whose affection for the young Hebrus had exposed her to the angry chidings of an offended relative.

1—10. 1. *Miserarum est.* "It is for unhappy maidens," i. e. Unhappy are the maidens who, &c.—2. *Lavere.* The stem conjugation; the older form for *lavare.*—*Aut exanimari*, &c. "Or else to be half-dead with alarm, dreading the lashes of an uncle's tongue." i. e. Or, in case they do indulge the tender passion, and do seek to lead a life of hilarity, to be constantly disquieted by the dread of some morose uncle who chances to be the guardian of their persons. The severity of uncles was proverbial. Compare Erasmus *Chil. p.* 463, *ed. Steph.* "*Ne sis patruus mihi*," and Ernesti, *Clav. Cic. s. v. Patruus.*—4. *Operosæque Minervæ studium.* "And all inclination for the labours of Minerva." Literally: "All affection for the industrious Minerva."—5. *Liparei.* "Of Lipara." Lipara, now *Lipari*, the largest of the Insulæ Æoliæ, off the coasts of Italy and Sicily.—6. *Unctos humeros.* The ancients anointed themselves previously to their engaging in gymnastic exercises, and bathed after these were ended. The arrangement of the common text is consequently erroneous, in placing the line beginning with *Simul unctos* after *segni pede victus.*—4. *Bellerophonte.* Alluding to the fable of Bellerophon and Pegasus.—8. *Catus jaculari.* A Græcism for *catus jaculandi.*—10. *Celer arcto latitantem*, &c. "Active in surprising the boar that lurks amid the deep thicket." *Celer excipere* for *celer in excipiendo* or *ad excipiendum.*

ODE 13. A sacrifice is promised to the fountain of Bandusia and an immortalizing in verse.

1—15. 1. *O fons Bandusiæ.* The true form of the name is here given. The common text has *Blandusiæ.* The Blandusian fount was situate within the precincts of the poet's Sabine farm, and not far from his dwelling.—*Splendidior vitro.* "Clearer than glass."—3. *Donaberis.* "Thou shalt be gifted," i. e. in sacrifice.—6. *Frustra.* sc. ætas eum Veneri et prœliis destinat.—6. *Nam gelidos inficiet*, &c. The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf.—9. *Te flagrantis atrox*, &c. "Thee the fierce season of the blazing dog-star does not affect." Literally, "knows not how to affect." Consult note on Ode I. 17. 7.—13. *Fies nobilium tu quoque fontium.* "Thou too shalt become one of the famous fountains." By the *nobiles fontes* are meant Hippocrene, Dirce, Arethusa, &c. The construction *fies nobilium fontium* is imitated from the Greek.—14. *Me dicente.* "While I tell of," i. e. while I celebrate in song.—15. *Loquaces lymphæ tuæ.* "Thy prattling waters."

ODE 14. On the expected return of Augustus from his expedition against the Cantabri. The poet proclaims a festal day in honour of so joyous an event, and while the consort and the sister of Augustus, accompanied by the Roman females, are directed to go forth and meet their prince, he himself proposes to celebrate the day at his own abode with wine and festivity.

What made the return of the emperor peculiarly gratifying to the Roman people, was the circumstance of his having been attacked by sickness during his absence, and confined for a time at the city of Tarraco.

1.—6. 1. *Herculis ritu*, &c. "Augustus, O Romans, who so lately was said, after the manner of Hercules, to have sought for the laurel to be purchased only with the risk of death, now," &c. The conquests of Augustus over remote nations are here compared with the labours of the fabled Hercules, and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so Augustus now comes from the same distant quarter victorious over his barbarian foes. The expression *morte venalem petiisse laurum*, refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron. "*Mortis contemptu laus victoriæ quæritur et triumphi.*"—5. *Unico gaudens mulier marito*, &c. "Let the consort who exults in a peerless husband, go forth to offer sacrifices to the just deities of heaven." The allusion is to Livia, the consort of Augustus. As regards the passage itself, two things are deserving of attention; the first is the use of *unico*, in the sense of *præstantissimo*, on which point consult *Heinsius, ad Ovid. Met.* 3. 454: the second is the meaning we must assign to *operata* which is here taken by a poetic idiom for *ut operetur*. On this latter subject compare *Tibullus*, 2. 1. 9. *ed Heyne. Virgil, Georg.* 1. 335. *ed. Heyne*, and the comments of Mitscherlich and Döring on the present passage.—6. *Justis divis*. The gods are here styled "just" from their granting to Augustus the success which his valour deserved. This of course is mere flattery. Augustus was never remarkable either for personal bravery, or military talents.

7—28. 7. *Soror clari ducis*. Octavia, the sister of Augustus.—*Decora supplice vitta*. "Bearing, as becomes them, the suppliant fillet." According to the scholiast on Sophocles (*Oed. T.* 3.) petitioners among the Greeks usually carried boughs wrapped around with fillets of wool. Sometimes the hands were covered with these fillets, not only among the Greeks but also among the Romans.—9. *Virginum*. "Of the young married females," whose husbands were returning in safety from the war. Compare, as regards this usage of *Virgo, Ode*, 2. 8. 23. *Virg. Ecl.* 6. 47. *Ov. Her.* 1. 115.—*Nuper*. Referring to the recent termination of the Cantabrian conflict.—10. *Vos, O pueri*, &c. "Do you, ye boys, and yet unmarried damsels, refrain from ill-omened words." Some editions read *experta*, and make *virum* the accusative, by which lection *puellæ jam virum experta* is made to refer to those but lately married.—14. *Tumultum*. The term *tumultus* properly denotes a war in Italy or an invasion by the Gauls. It is here, however, taken for any dangerous war either at home or in the vicinity of Italy.—17. *Pete unguentum et coronas*. Consult note on Ode 1. 17. 27.—18. *Et cadum Marsi*, &c. "And a cask that remembers the Marsian war," i. e. a cask containing old wine made during the period of the Marsian or social war. This war prevailed from A. U. C. 660 to 662, and if the pre-

sent ode was written, A. U. C. 730, as is generally supposed, the contents of the cask must have been from 67 to 69 years old.—19. *Spartacum si qua*, &c. "If a vessel of it has been able in any way to escape the roving Spartacus." With *quâ* understand *ratione*. *Qua* for *aliqua*, in the nominative, violates the metre. Spartacus was the leader of the gladiators in the Servile war.—21. *Argutæ*. "The sweet-singing."—22. *Myrrheum*. "Perfumed with Myrrh." Some commentators erroneously refer this epithet to the dark colour of the hair.—27. *Hoc*. Alluding to the conduct of the porter.—*Ferrem*. For *tulissem*.—28. *Consule Planco*. Plancus was consul with M. Aemilius Lepidus, A. U. C. 711, at which period Horace was about 23 years of age.

ODE 15. The poet advises Chloris, now in her old age, to pursue employments more consistent with her years.

2—15. 2. *Fige modum*. "Set bounds.—3. *Famosis*. "Infamous."—6. *Et stellis nebulam*, &c. "And to diffuse a cloud amid those brilliant stars," i. e. to spread the dark cloud of age and deformity amid those bright stars of youth and beauty.—10. *Thyias*. "The female Bacchant." Compare Ode 2. 19. 9.—14. *Luceriam*. Luceria was a city of Apulia, in the interior of Daunia, and about twelve miles to the south-west of Arpi. It was noted for the excellence of its wool. The modern name of the place is *Lucera*.—15. *Nec flos purpureus rosæ*. Alluding to the garlands worn at entertainments.

ODE 16. This piece turns on the poet's favourite topic, that happiness consists not in abundant possessions, but in a contented mind.

1—19. 1. *Inclusam Danaën*. The story of Danae and Acrisius is well known.—*Turris aënea*. Apollodorus merely mentions a brazen chamber, constructed underground, in which Danae was immured. (2. 4. 1.) Later writers make this a tower, and some represent Danae as having been confined in a building of this description when about to become a mother. (*Heyne ad Apollod. l. c.*)—3. *Munierant*. For *munitissent*.—4. *Adulteris*. For *amatoribus*.—5. *Acrisium*. Acrisius was father of Danae, and king of Argos in the Peloponnesus.—6. *Custodem pavidum*. Alluding to his dread of the fulfilment of the oracle.—7. *Fore enim*, &c. Understand *scibant*.—8. *Converso in pretium*. By the term *pretium* in the sense of *aurum*, the poet hints at the true solution of the fable, the bribery of the guards.—9. *Ire amat*. "Loves to make its way." *Amat* is here equivalent to the Greek φιλεῖ, and much stronger than the Latin *solet*.—10. *Saxa*. "The strongest barriers."—11. *Auguris Argivi*. Alluding to the story of Amphiaraus and Eriphyle.—12. *Ob lucrum*. "From a thirst for gold."—14. *Vir Macedo*. Philip, father of Alexander. Compare the expression of Demosthenes, Μακεδὼν ἀνὴρ. How much this monarch effected by bribery is known to all.—15. *Munera navium*, &c. Horace is thought to allude here to Menodorus, or Menas, who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs.—16. *Sævos*. "Rough." Some, however, make *sævos* here equivalent to *fortes*.—17. *Crescentem sequitur*, &c. The connection in the train of ideas is this: and yet powerful as gold is in triumphing over difficulties, and in accomplishing what perhaps no other human power

could effect, still it must be carefully shunned by those, who wish to lead a happy life, for "care ever follows after increasing riches as well as the craving desire for more extensive possessions."—19. *Late conspicuum*, &c. "To raise the far conspicuous head," i. e. to seek after the splendour and honours which wealth bestows on its votaries, and to make these the source of vain-glorious boasting.

22—43. 22. *Plura.* For *tanto plura.—Nil cupientium*, &c. The rich and the contented are here made to occupy two opposite encampments.—23. *Nudus.* Best explained by a paraphrase: "Divested of every desire for more than fortune has bestowed."—24. *Linquare gestio.* "I take delight in abandoning."—25. *Contemtæ dominus*, &c. "More conspicuous as the possessor of a fortune contemned by the great."—30. *Segetis certa fides meæ.* "A sure reliance on my crop," i. e. the certainty of a good crop.—31. *Fulgentem imperio*, &c. "Yield a pleasure unknown to him who is distinguished for his wide domains in fertile Africa." Literally, "escapes the observation of him, who," &c. *Fallit* is here used for the Greek λανθάνει. As regards the expression *fertilis Africæ*, consult note on Ode 1. 1. 10.—32. *Sorte beatior.* "Happier in lot am I." Understand *sum.* The common text places a period after *beatior*, and a comma after *fallit*, a harsh and inelegant reading, if it even be correct Latin.—33. *Calabræ*, &c. An allusion to the honey of Tarentum. Consult note on Ode 2. 6. 14.—34. *Nec Læstrygonia Bacchus*, &c. "Nor the wine ripens for me in a Læstrygonian jar." An allusion to the Formian wine. *Formiæ* was regarded by the ancients, as having been the abode and capital of the Læstrygones.—35. *Gallicis pascuis.* The pastures of Cisalpine Gaul are meant.—37. *Importuna tamen*, &c. "Yet the pinching of contracted means is far away." Consult note on Ode 1. 12. 43.—39. *Contracto melius*, &c. "I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mygdonian plains," i. e. than if Lydia and Phrygia were mine. Alyattes was king of Lydia and father of Croesus. As regards the epithet "Mydonian" applied to Phrygia, consult note on Ode 2. 12. 22.—43. *Bene est* Understand *ei.* "Happy is the man on whom the deity has bestowed with a sparing hand what is sufficient for his wants."

ODE 17. The bard, warned by the crow of to-morrow's storm, exhorts his friend Lamia to devote the day, when it shall arrive, to joyous banquets.

The individual to whom this ode is addressed, had signalized himself in the war with the Cantabri as one of the lieutenants of Augustus. His family claimed descent from Lamus, son of Neptune, and the most ancient monarch of the Læstrygones, a people alluded to in the preceding ode (*v.* 34.)

1—16. 1. *Vetusto nobilis*, &c. "Nobly descended from ancient Lamus."—2. *Priores hinc Lamias denominatos.* "That thy earlier ancestors of the Lamian line were named from him." We have included all from line 2 to 6 within brackets, as savouring strongly of interpolation, from its awkward position.—3. *Et nepotum*, &c. "And since the whole race of their descendants, mentioned in recording annals, derive their origin from him as the founder of their house." The *Fasti* were public registers or chronicles, under the care of the Pontifex Maximus and his college, in which were marked from year to year what days were *fasti*

and what *nefasti*. In the Fasti were also recorded the names of the magistrates, particularly of the consuls, an account of the triumphs that were celebrated, &c. (Compare *Sigonius, Fasti Cons.*) Hence the splendour of the Lamian line in being often mentioned in the annals of Rome.—6. *Formiarum.* Consult note on Ode 3. 16. 34.—7. *Et innantem*, &c. "And the Liris, where it flows into the sea through the territory of Minturnæ." The poet wishes to convey the idea that Lamus ruled, not only over Formiæ, but also over the Minturnian territory. In expressing this, allusion is made to the nymph Marica, who had a grove and temple near Minturnæ, and the words *Maricæ litora* are used as a designation for the region around the city itself. Minturnæ was a place of great antiquity, on the banks of the Liris, and only three or four miles from its mouth. The country around abounded with marshes. The nymph Marica is supposed by some to have been the mother of Latinus, and by others thought to have been Circe.—9. *Late tyrannus*, "A monarch of extensive sway."—12. *Aquæ augur cornix.* Compare Ovid, *Am.* 2. 6. 34. "*Pluviæ graculus augur aquæ.*"—13. *Annosa.* Hesiod (*fragm.* 50.) assigns to the crow, for the duration of its existence, nine ages of men. (*Poet. Min. ed. Gaisf. vol.* 1. *p.* 189.)—*Dum potis.* Understand *es.*—14. *Cras genium mero*, &c. "On the morrow, thou shalt honour thy genius with wine." According to the popular belief of antiquity, every individual had a genius (δαίμων) or tutelary sprit, which was supposed to take care of the person during the whole of life.—16. *Operum solutis.* "Released from their labours." A Græcism for *ab opere solutis.*

Ode 18. The poet invokes the presence of Faunus, and seeks to propitiate the favour of the god toward his fields and flocks. He then describes the rustic hilarity of the day, made sacred, at the commencement of winter, to this rural divinity.—Faunus had two festivals (*Faunalia*), one on the Nones (5th) of December, after all the produce of the year had been stored away, and when the god was invoked to protect it, and to give health and fecundity to the flocks and herds; and another in the beginning of the Spring when the same deity was propitiated by sacrifices, that he might preserve and foster the grain committed to the earth. This second celebration took place on the Ides (13th) of February.

1—15. 1. *Fauno.* Consult note on Ode 1. 17. 2.—2. *Lenis incedas.* "Mayest thou move benignant."—*Abeasque parvis*, &c. "And mayest thou depart propitious to the young offspring of my flocks." The poet invokes the favour of the god on the young of his flocks as being more exposed to the casualties of disease.—5. *Pleno anno.* "At the close of every year."—7. *Vetus ara.* On which sacrifices have been made to Faunus for many a year. A pleasing memorial of the piety of the bard.—10. *Nonæ Decembres.* Consult Introductory Remarks.—11. *Festus in pratis*, &c. "The village, celebrating thy festal day, enjoys a respite from toil in the grassy meads, along with the idle ox."—13. *Inter audaces*, &c. Alluding to the security enjoyed by the flocks, under the protecting care of the god.—14. *Spargit agrestes*, &c. As in Italy the trees do not shed their leaves until December, the poet converts this into a species of natural phenomenon in honour of Faunus, as if the trees, touched by his divinity, poured down their leaves to cover his path. It was customary among the ancients, to scatter leaves and flowers on the ground

in honour of distinguished personages. Compare *Virgil, Eclog. 5. 40.* "*Spargite humum foliis.*"—15. *Gaudet invisam*, &c. An allusion to the rustic dances which always formed part of the celebration.

Ode 19. A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (*δαὶς*), the recent appointment of Murena to the office of augur. Telephus, one of the number, was conspicuous for his literary labours, and had been for some time occupied in composing a history of Greece. At a meeting of these friends, held as a matter of course in order to make arrangements for the approaching banquet, it may be supposed that Telephus, wholly engrossed with his pursuits, had introduced some topic of an historical nature, much to the annoyance of the bard. The latter, therefore, breaks out, as it were, with an exhortation to his companion, to abandon matters so foreign to the subject under discussion, and attend to things of more immediate importance. Presently, fancying himself already in the midst of the feast, he issues his edicts as symposiarch, and regulates the number of cups to be drunk in honour of the Moon, of Night, and of the augur Murena. Then as if impatient of delay, he bids the music begin, and orders the roses to be scattered. The ode terminates with a gay allusion to Telephus.

1—11. 1. *Inacho.* Consult note on Ode 2. 3. 21.—2. *Codrus.* The last of the Athenian kings. If we believe the received chronology, Inachus founded the kingdom of Argos about 1856 B. C. and Codrus was slain about 1070 B. C. The interval therefore will be 786 years.—3. *Genus Æaci.* The Æacidæ, or descendents of Æacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c.—5. *Chium cadum.* "A cask of Chian wine." The Chian is described by some ancient writers, as a thick, luscious wine, and that which grew on the craggy heights of Arinsium, extending three hundred stadia along the coast, is extolled by Strabo as the best of the Greek wines.—6. *Mercemur?* "We may buy."—*Quis aquam temperet ignibus.* Alluding to the hot drinks so customary among the Romans.—7. *Quota.* Supply *hora.*—8. *Pelignis caream frigoribus.* "I may fence myself against the pinching cold," i. e. cold as piercing as that felt in the country of the Peligni. The territory of the Peligni was small and mountainous, and was separated from that of the Marsi, on the west, by the Appenines. It was noted for the coldness of its climate.—9. *Da lunæ propere novæ*, &c. "Boy, give me quickly a cup in honour of the new moon." Understand *poculum*, and consult note on Ode 3. 8. 13.—11. *Tribus aut novem*, &c. "Let our goblets be mixed with three or with nine cups, according to the temperaments of those who drink." In order to understand this passage, we must bear in mind, that the *poculum* was the goblet out of which each guest drank, while the *cyathus* was a small measure used for diluting the wine with water, or for mixing the two in certain proportions. Twelve of these *cyathi* went to the *Sextarius.* Horace, as symposiarch, or master of the feast, issues his edict, which is well expressed by the imperative form *miscentor*, and prescribes the proportions in which the wine and water are to be mixed on the present occasion. For the hard drinkers, therefore, among whom he classes the poets, of the twelve *cyathi* that compose the *sextarius*, nine will be of wine and three of water; while for the more temperate, for those who are friends to the Graces, the proportion on the contrary, will be nine *cyathi* of water to three of wine. In the numbers

here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred.

13—26. 13. *Musas impares.* "The Muses uneven in number."—14. *Attonitus vates.* "The enraptured bard."—18. *Berecyntiæ.* Consult note on Ode, 1. 30. 5. The Berecyntian or Phrygian flute was of a crooked form, whence it is sometimes called *cornu.*—21. *Parcentes dexteras.* "Delaying hands." With *parcentes* understand *deripere*, i. e. hands delaying to seize the instrument, mentioned by the bard.—24. *Vicina.* "Our fair young neighbour."—*Non habilis.* "Ill suited," i. e. in point of years.—25. *Spissa te nitidum coma*, &c. The connection is as follows: The old and morose Lycus fails, as may well be expected, in securing the affections of her to whom he is united. But thee, Telephus, in the bloom of manhood, thy Rhode loves, because her years are matched with thine.—26. *Puro.* "Bright."

Ode 20. Addressed to Pyrrhus.

1—15. 1. *Moveas.* "Thou art trying to remove." Put for *amoveas.*—3. *Inaudax.* Equivalent to *timidus.*—6. *Insignem.* Equivalent to *pulchrum, forma* being understood.—7. *Grande certamen.* Put in apposition with *Nearchum.* "About to prove the cause of a fearful contest."—9. *Interim dum tu*, &c. This at first view appears to clash with *inaudax* in the 3rd line. That epithet, however, is applied to Pyrrhus, not in the commencement of the contest, but a little after, (*paulo post.*)—11. *Arbiter pugnæ.* Alluding to Nearchus.—*Posuisse nudo*, &c. In allusion to his indifference as regards the issue of the contest.—13. *Leni recreare vento*, &c. According to the best commentators, the allusion is here to a *flabellum*, or fan, which the youth holds in his hand. This spoils, however, the beauty of the image.—15. *Nireus.* According to Homer, (*Il.* 2. 673.) the handsomest of the Greeks who fought against Troy, excepting Achilles. —*Aquosa raptus ab Ida.* Alluding to Ganymede. As regards *aquosa*, compare the Homeric Ἴδῃ πολυπίδακι, πιδήεσσα.

Ode 21. M. Valerius Messala Corvinus having promised to sup with the poet, the latter full of joy at the expected meeting, addresses an amphora of old wine, which is to honour the occasion with its contents. To the praise of this choice liquor succeed encomiums on wine in general. The ode is thought to have been written A. U. C. 723, when Corvinus was in his first consulship.

1—11. 1. *O nata mecum*, &c. "O jar, whose contents were brought into existence with me during the consulship of Manlius." *Nata*, though joined in grammatical construction with *testa*, is to be construed as an epithet for the contents of the vessel. Manlius Torquatus was consul A. U. C. 689, and Messala entered on his first consulate A. U. C. 723, the wine therefore of which Horace speaks must have been thirty years old.—4. *Seu facilem, pia, somnum.* "Or, with kindly feelings, gentle sleep." The epithet *pia* must not be taken in immediate construction with *testa.*—5. *Quocunque nomine.* Equivalent to *in quemcunque finem*, "for whatever end."—6. *Moveri digna bono die.* "Worthy of being moved on a festal day," i. e. of being moved from thy place on a day like this devoted to festivity.—7. *Descende.* The wine is to come down from

the *horreum*, or ἀποθήκη. Consult note on Ode, 3. 28. 7.—8 *Languidiora.* "Mellowed by age."—9. *Quamquam Socraticis madet sermonibus.* "Though he is deeply imbued with the tenets of the Socratic school," i. e. has drunk deep of the streams of philosophy. The term *madet* contains a figurative allusion to the subject of the Ode.—10. *Sermonibus.* The method of instruction pursued by Socrates assumed the form of familiar conversation. The expression *Socraticis sermonibus*, however, refers more particularly to the tenets of the Academy, that school having been founded by Plato, one of the pupils of Socrates.—*Horridus.* "Sternly."—11. *Narratur et prisci Catonis*, &c. "Even the austere old Cato is related to have often warmed under the influence of wine." As regards the idiomatic expression *Catonis virtus*, consult note on Ode 1. 3. 36. The reference is to the elder Cato, not to Cato of Utica, and the poet speaks merely of the enlivening effects of a cheerful glass.

13.—23. 13. *Tu lene tormentum* &c. "Thou frequently appliest gentle violence to a rugged temper," i. e. thou canst subdue, by thy gentle violence, dispositions cast in the most rugged mould.—14. *Sapientium.* "Of the guarded and prudent."—15. *Jocoso Lyæo.* "By the aid of sportive Bacchus."—18. *Et addis cornua pauperi.* "And addest confidence to him of humble means." *Pauper* implies a want, not of the necessaries, but of the comforts of life. The expression *cornua addis* is one of a proverbial character. Consult note on Ode 2. 19. 29.—19. *Post te.* "After tasting of thee."—20. *Apices.* "Tiaras." A particular allusion to the costume of Parthia and the East.—*Militum.* "Of foes in hostile array."—21. *Læta.* "Propitious."—22. *Segnes nodum solvere.* Slow to loosen the bond of union." A Græcism for *segnes ad solvendum nodum.* The mention of the Graces alludes here to the propriety and decorum that are to prevail throughout the banquet.—23. *Vivæque lucernæ.* "And the living lights."—*Producent.* "Shall prolong." Equivalent in fact to *convivium producent.*

ODE 22. The poet, after briefly enumerating some of the attributes of Diana, consecrates to the goddess a pine tree that shaded his rural abode, and promises a yearly sacrifice.

1—7. 1. *Montium custos*, &c. Compare Ode 1. 21. 5.—2. *Laborantes utero.* "Labouring with a mother's pangs."—*Puellas.* Equivalent here to *juvenes uxores.* Compare Ode 3. 14. 10.—3. *Ter vocata.* In allusion to her triple designation, *Luna* in heaven, *Diana* on earth, and *Hecate* in the shades.—4. *Triformis*, "Of triple form." Consult preceding note.—*Imminens villæ*, &c. "Let the pine that hangs over my villa be sacred to thee." *Tua* is here equivalent to *tibi sacra.* Compare Virgil, *Æn.* 10. 423.—6. *Per exactos annos.* "At the close of every year." Compare Ode 3. 18. 5.—7. *Obliquum meditantis ictum.* Boars have their tusks placed in such a manner, that they can only bite obliquely or side-ways.

ODE 23. The bard addresses Phidyle, a resident in the country, whom the humble nature of her offerings to the gods had filled with deep solicitude. He bids her be of good cheer, assuring her that the value of every sacrifice depends on the feelings by which it is dictated, and that one of the simplest and lowliest kind, if offered by a sincere

and pious heart, is more acceptable to heaven than the most costly oblations.

1—20. 1. *Supinas manus.* "Thy suppliant hands." Literally, "thy hands with the palms turned upwards." This was the ordinary gesture of those who offered up prayers to the celestial deities.—2. *Nascente luna.* "At the new moon," i. e. at the beginning of every month. The allusion is to the old mode of computing by lunar months.—3. *Placaris.* The final syllable of this tense is common: here it is long.—*Et horna fruge.* "And with a portion of this year's produce." *Hornus* ("of this year's growth") is from the Greek ὥρινος, which is itself a derivative of ὥρα.—5. *Africum.* Consult note on Ode 1. 1. 15. Some commentators make the wind here mentioned identical with the modern *Sirocco.*—6. *Sterilem robiginem.* "The blasting mildew."—7. *Dulces alumni.* "The sweet offspring of my flocks." Compare Ode 3. 18. 3.—8. *Pomifero grave tempus anno.* "The sickly season in the autumn of the year." As regards the poetic usage by which *annus* is frequently taken in the sense of a part, not of the whole year, compare *Virgil, Eclog.* 3. 57: *Hor. Epod.* 2. 39. *Statius, Sylv.* 1. 3. 8. &c.—9. *Nam quæ nivali,* &c. The construction is as follows: *Nam victima, diis devota, quæ pascitur nivali Algido, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum.* The idea involved from the 9th to the 16th verse is this: The more costly victims shall fall for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favour of the gods.—*Algido.* Consult note on Ode 1. 21. 6.—11. *Albanis in herbis,* "amid Alban pastures," alluding to the pastures around Mons Albanus and the ancient scite of Alba Longa.—13. *Cervice.* "With the blood that streams from its wounded neck."—*Te nihil attinet,* &c. "It is unnecessary for thee, if thou crown thy little Lares with rosemary and the pliant myrtle, to seek to propitiate their favour with the abundant slaughter of victims." The Lares stood in the atrium or hall of the dwelling. On festivals they were crowned with garlands and sacrifices were offered to them. Consult note on Ode 1. 7. 11.—16. *Fragili.* We have ventured to give the epithet *fragili* here the meaning of "pliant," though it is due to candour to state, that this signification of the term has been much disputed. Consult Mitscherlich *ad. loc.*—18. *Non sumtuosa blandior hostia,* &c. "Not rendered more acceptable by a costly sacrifice, it is wont to appease," &c. i. e. it appeases the gods as effectually as if a costly sacrifice were offered.—20. *Farre pio et saliente mica.* "With the pious cake and the crackling salt." Alluding to the salted cake (*mola salsa,*) composed of bran or meal mixed with salt, which was sprinkled on the head of the victim.

ODE 24. The bard inveighs bitterly against the luxury and licentiousness of the age, and against the unprincipled cupidity by which they were constantly accompanied. A contrast is drawn between the pure and simple manners of barbarian nations and the unbridled corruption of his countrymen, and Augustus is implored to save the empire by interposing a barrier to the inundation of vice.

1—15. 1. *Intactis opulentior,* &c. The construction is as follows: "*Licet, opulentior intactis thesauris Arabum et divitis Indiæ, occupes omne Tyrrhenum et Apulicum mare tuis cæmentis,* tamen *si dira Necessitas figit,*" &c. "Though, wealthier than the yet unrifled treasures of the Arabians

and of rich India, thou coverest with thy structures all the Tuscan and Apulian seas, still, if cruel Destiny once fixes her spikes of adamant in thy head, thou wilt not free thy breast from fear, thou wilt not extricate thy life from the snares of death." The epithet *intactus*, applied to the treasures of the East, refers to their being as yet free from the grasp of Roman power.—3. *Cæmentis*. The term *cæmenta* literally means "stones for filling up." Here, however, it refers to the structures reared on these artificial foundations.—4. *Tyrrhenum omne*, &c. The Tyrrhenian denotes the lower, the Apulian, the upper or Adriatic, sea.—6. *Summis verticibus*. The meaning, which we have assigned to this expression, is sanctioned by some of the best commentators, and is undoubtedly the true one. Dacier, however, and others, understand by it the tops or pinnacles of villas. Sanadon applies it in a moral sense to the rich and powerful, ("les fortunes les plus elevées,") while Bentley takes *verticibus* to denote the heads of spikes, so that *summis verticibus* will mean, according to him, "up to the very head," and the idea intended to be conveyed by the poet will be, "sic clavos figit necessitas summis verticibus, ut nulla vi evelli possint."—9. *Campestres melius Scythæ*, &c. "A happier life lead the Scythians, that roam along the plains, whose waggons drag, according to the custom of the race, their wandering abodes." An allusion to the Scythian mode of living in waggons.—10. *Rite*. Compare the explanation of Döring: "*ut fert eorum mos et vitæ ratio.*"—11. *Rigidi Getæ*. "The hardy Getæ." The Getæ originally occupied the tract of country which had the Danube to the north, the range of Hæmus to the south, the Euxine to the east, and the Crobyzian Thracians to the west. It was within these limits that Herodotus knew them. Afterwards, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursued their Nomadic mode of life in the steppes between the Danube and the Tyras, or *Dneister*.—12. *Immeta jugera*. "Unmeasured acres," i. e. unmarked by boundaries. Alluding to the land being in common.—*Liberas fruges et Cererem*. "A harvest free to all." *Cererem* is here merely explanatory of *fruges*.—14. *Nec cultura placet*, &c. "Nor does a culture longer than an annual one please them." Alluding to their annual change of abode. Compare Cæsar's account of the Germans, *B. G.* 6. 22.—15. *Defunctumque laboribus*, &c. "And a successor, upon equal terms, relieves him who has ended his labours of a year."

17—40. 17. *Illic matre carentibus*, &c. There the wife, a stranger to guilt, treats kindly the children of a previous marriage, deprived of a mother's care," i. e. is kind to her motherless step-children.—19. *Dotata conjux*. "The dowered spouse."—20. *Nitido adultero*. "The gay adulterer."—21. *Dos est magna parentium*, &c. A noble sentence, but requiring, in order to be clearly understood, a translation bordering upon paraphrase. "With them, a rich dowry consists in the virtue instilled by parental instruction, and in chastity, shrinking from the addresses of another, while it firmly adheres to the marriage compact, as well as in the conviction that to violate this compact is an offence against the laws of heaven, or that the punishment due to its commission is instant death."—27. *Pater Urbium subscribi statuis*. "To be inscribed on the pedestals of statues as the Father of his country." An allusion to Augustus, and to the title of *Pater Patriæ* conferred on him by the public voice.—28. *Indomitam licentiam*. "Our hitherto ungovernable licentiousness."—30. *Clarus posigenitis*. "Illustrious for this to after-ages."—*Quatenus*. "Since."—31. *Virtutem incolumem*. "Merit, while it remains with us," i. e. illustrious men, while alive.—32. *Invidi*. Compare the remark of the scholiast, "*Vere enim per invidiam fit, ut boni viri, cum amissi sint, desiderentur.*"—

34. *Culpa.* "Crime."—35. *Sine moribus.* "Without public morals to enforce them."—36. *Si neque fervidis*, &c. An allusion to the torrid zone. Consult note on Ode, 1. 22. 22.—38. *Nec Boreæ finitimum latus.* "Nor the region bordering on the North."—39. *Polo.* The common text has *solo.*—40. *Horrida callidi*, &c. "If the skilful mariners triumph over the stormy seas? If narrow circumstances, now esteemed a great disgrace, bid us," &c.

45—58 45. *Vel nos in Capitolium*, &c. The idea intended to be conveyed is this; if we sincerely repent of the luxury and vice that have tarnished the Roman name, if we desire another and a better state of things, let us either carry our superfluous wealth to the Capitol and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea. The words *in Capitolium* are thought by some to contain a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to the Capitoline Jove. (*Suet. Aug.* 30.)—46. *Faventium.* "Of our applauding fellow-citizens."—47. *In mare proximum.* Things accursed were wont to be thrown into the sea, or the nearest running water.—49. *Materiem.* "The germs."—51. *Eradenda.* "Are to be eradicated."—52. *Teneræ nimis.* "Enervated by indulgence."—54. *Nescit equo, rudis*, &c. "The freeborn youth, trained up in ignorance of manly accomplishments, knows not how to retain his seat on the steed, and fears to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenui.*—57. *Græco trocho.* The *trochus* (τρόχος) was a circle of brass or iron, set round with rings, and with which young men and boys used to amuse themselves. It was borrowed from the Greeks and resembled the modern hoop.—58. *Seu malis.* "Or, if thou prefer." *Vetita legibus alea.* All games of chance were forbidden among the Romans except at the celebration of the Saturnalia. These laws, however were not strictly observed.

59—62 59. *Perjura patris fides.* "His perjured and faithless parent."—60. *Consortem, socium*, et hospitem. "His co-heir, his partner, and the stranger with whom he deals." We have here given the explanation of Bentley.—61. *Indignoque pecuniam*, &c. "And hastens to amass wealth for an heir unworthy of enjoying it."—62. *Scilicet improbæ crescunt divitiæ*, &c. "Riches, dishonestly acquired, increase it is true, yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor."

Ode 25. A beautiful dithyrambic ode in honour of Augustus. The bard, full of poetic enthusiasm, fancies himself borne along amid woods and wilds to celebrate, in some distant cave, the praises of the monarch. Then, like another Bacchanalian, he awakes from the trance-like feelings into which he had been thrown, and gazes, with wonder upon the scenes that lie before him. An invocation to Bacchus succeeds, and allusion is again made to the strains in which the praises of Augustus are to be poured forth to the world.

1—19. 1. *Tui plenum.* "Full of thee," i. e. of thy inspiration.—3. *Velox mente nova.* "Moving swiftly under the influence of an altered mind." *Nova* refers to the change wrought by the inspiration of the god. *Quibus antris*, &c. The construction is as follows: "*In quibus antris*

audior meditans inserere, &c.—5. *Meditans inserere.* "Essaying to enroll." *Meditans* refers to exercise and practice, on the part of the bard, before a full and perfect effort is publicly made.—6. *Comitis Jovis.* Alluding to the twelve *Dii Consentes* or *Majores.*—7. *Dicam insigne*, &c. "I will send forth a lofty strain, new, as yet unuttered by other lips." The pleonastic turn of expression in "*recens adhuc indictum ore alio*," accords with the wild and irregular nature of the whole piece.—8. *Non secus in jugis*, &c. "So the Bacchanal, awakening from sleep, stands lost in stupid astonishment on the mountain-tops, beholding in the distance the Hebrus, and Thrace white with snow, and Rhodope traversed by barbarian foot." The poet, recovering from the strong influence of the god, and surveying with alarm the arduous nature of the theme to which he has dared to approach, compares himself to the Bacchant, whom the stern power of the deity, that she serves, has driven onward, in blind career, through many a strange and distant region. Awakening from the deep slumber into which exhausted nature had at length been compelled to sink, she finds herself, when returning recollection comes to her aid, on the remote mountain-tops, far from her native scenes, and gazes in silent wonder on the prospect before her; the dark Hebrus, the snow-clad fields of Thrace, and the chain of Rhodope rearing its summits to the skies. Few passages can be cited from any ancient or modern writer containing more of the true spirit of poetry.—10. *Hebrum.* The modern name of the Hebrus is the *Maritza.*—12. *Rhodopen.* Rhodope, now *Dervent*, was a Thracian chain, lying along the north-eastern borders of Macedonia.—12. *Ut mihi devio*, &c. "How it delights me, as I wander far from the haunts of men."—13. *Vacuum nemus.* "The lonely grove."—14. *O Naiadum potens*, &c. "O god of the Naiads, and of the Bacchantes, powerful enough to tear up," &c.—19. *O Lenaee.* "O god of the wine press." The epithet *Lenæus* comes from the Greek Ληναῖος, which is itself a derivative from ληνός "a wine press."—Mitscherlich well explains the concluding idea of this ode, which lies couched under the figurative language employed by the bard. "Ad argumentum carminis, si postrema transferas, erit: *Projectissimæ quidem audaciæ est, Augustum celebrare; sed alea jacta esto.*"

Ode 26. The bard, overcome by the arrogance and disdain of Chloe, resolves no longer to be led captive by the power of love.

1—11. 1. *Vixi puellis*, &c. The scene is laid in a part of the temple of Venus; and the bard, while uttering his invocation to the goddess, offers up to her his lyre, together with the "*funalia*," the "*vectes*," and the "*harpæ*," as a soldier after the years of his military service are ended, consecrates his arms to the god of battles. It was customary with the ancients, when they discontinued any art, to offer up the instruments connected with it to the deity under whose auspices that art had been pursued.—3. *Arma.* What these were the poet himself mentions in the 7th verse.—*Defunctum bello.* "Discharged from the warfare of love." Compare Ovid, *Am.* 1. 9. 1. "*Militat omnis amans, et habet sua castra Cupido.*"—5. *Lævum marinæ*, &c. "Which guards the left side of sea-born Venus." The wall, on which he intends to hang the instruments of his revelry, is to the left of the statue of the goddess, and to the right of the worshippers as they enter the temple.—6. *Penite.* Addressed to his attendants.—7. *Funalia.* "Torches," carried before the young to light them to the scene of their revels. The term properly denotes torches made of small ropes or cords, and covered with wax or tallow.—*Vectes.* "Bars,"

either of iron or wood, to force open their mistresses' doors if closed against them.—*Harpas.* "Swords," to be used against the doors if the vectes proved insufficient. They were well adapted for such a purpose, being heavy, short, and curved. We have here adopted Cuningam's reading. The common text has *arcus*, and Bentley suggests *securesque.* —9. *Beatam.* "Rich." Alluding to the flourishing commerce of the island.—10. *Memphin.* Memphis, a celebrated city of Egypt, on the left side of the Nile, and, according to D'Anville, about fifteen miles above the apex of the Delta. It was the capital after Thebes.—*Sithonia nive.* Consult note on Ode 1. 18. 9.—11. *Sublimi flagello*, &c. "Give one blow with uplifted lash to the arrogant Chloe;" i. e. chastise her with but one blow, and her arrogance will be humbled.

ODE 27. Addressed to Galatea, whom the poet seeks to dissuade from a voyage which she intended to make during the stormy season of the year. The train of ideas is as follows: "I will not seek to deter thee from the journey on which thou art about to enter, by recounting evil omens; I will rather pray to the gods that no danger may come nigh thee, and that thou mayest set out under the most favourable auspices. Yet, Galatea, though the auguries forbid not thy departure, think, I entreat, of the many perils which at this particular season are brooding over the deep. Beware lest the mild aspect of the deceitful skies lead thee astray, and lest, like Europa, thou become the victim of thy own imprudence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1—15. 1. *Impios parræ*, &c. "May the ill-omened cry of the noisy screech-owl accompany the wicked on their way." The leading idea in the first three stanzas is as follows: Let evil omens accompany the wicked alone, and may those that attend the departure of her for whose safety I am solicitous, be favourable and happy ones.—2. *Agro Lanuvino.* Lanuvium was situate to the right of the Appian way, on a hill commanding an extensive prospect towards Antium and the sea. As the Appian way was the direct route to the port of Brundisium, the animal mentioned in the text would cross the path of those who travelled in that direction.—5. *Rumpat et serpens*, &c. "Let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses." *Mannus* means properly a small horse, or nag, and is thought to be a term of Gallic origin.—7. *Ego cui timebo*, &c. The construction is as follows: *Providus auspex, suscitabo prece illi, cui ego timebo, oscinem corvum ab ortu solis, antequam avis divina imminentium imbrium repetat stantes paludes.* "A provident augur, I will call forth by prayer, on account of her for whose safety I feel anxious, the croaking raven from the eastern heavens, before the bird that presages approaching rains shall revisit the standing pools." Among the Romans, birds that gave omens by their notes were called *Oscines*, and those from whose flight auguries were drawn received the appellation of *Præpetes.* The cry of the raven, when heard from the east, was deemed favourable.—10. *Imbrium divina avis imminentum.* The crow is here meant.—13. *Sis licet felix.* "Mayest thou be happy." The train of ideas is as follows: I oppose not thy wishes, Galatea, *It is permitted* thee, as far as depends on me, or on the omens which I am taking, *to be happy* wherever it may please thee to dwell.—15. *Lævus picus.* "A wood-pecker on the left." When the Romans made omens

on the left unlucky, as in the present instance, they spoke in accordance with the Grecian custom. The Grecian augurs, when they made observations, kept their faces towards the north; hence they had the east or lucky quarter of the heavens on their right hand, and the west on their left. On the contrary, the Romans, making observations with their faces to the south, had the east upon their left hand, and the west upon their right. Both *sinister* and *lævus*, therefore have, when we speak *Romano more*, the meaning of lucky, fortunate, &c. and the opposite import when we speak *Græco more*.

17—39. 17. *Quanto trepidet tumultu*, &c. "With what a loud and stormy noise the setting Orion hastens to his rest;" i. e. what tempests are preparing to burst forth, now that Orion sets. Consult note on Ode 1. 28. 21.—19. *Novi*. Alluding to his own personal experience. He knows the dangers of the Adriatic because he has seen them.—*Et quid albus peccet Iapyx*. "And how deceitful the serene Iapyx is." As regards the epithet *albus*, compare Ode 1. 7. 15; and, with regard to the term *Iapyx*, consult note on Ode 1. 3. 4.—21. *Cæcos motus*. "The dark commotions."—24. *Verbere*. "Beneath the lashing of the surge." Understand *fluctuum*.—25. *Sic*. "With the same rashness."—*Europe*. The Greek form for *Europa*.—26. *At scatentem belluis*, &c. "But, though bold before, she now grew pale at the deep, teeming with monsters, and at the fraud and danger that every where met the view." The term *fraudes*, in this passage, denotes properly danger resulting to an individual from fraud and artifice on the part of another, a meaning which we have endeavoured to express.—28. *Palluit*. This verb here obtains a transitive force, because an action is implied, though not described in it.—*Audax*. Alluding to her rashness, at the outset, in trusting herself to the back of the bull.—30. *Debitæ Nymphis*. "Due to the nymphs," in fulfilment of a vow.—31. *Nocte sublustri*. "Amid the feebly-illumined night." The stars alone appearing in the heavens.—33. *Centum potentem urbibus*. Compare Homer, *Il.* 2. 649.—35. *Pietasque victa furore*. "And filial affection triumphed over by frantic folly."—38. *Vigilans*. "In my waking senses."—39. *An vitio carentem*, &c. "Or, does some delusive image, which a dream, escaping from the ivory gate, brings with it, mock me still free from the stain of guilt?" In the Odyssey (19. 562. *seqq.*), mention is made of two gates through which dreams issue, the one of horn, the other of ivory: the visions of the night that pass through the former are true; through the latter, false. To this poetic imagery Horace here alludes.

47—75. 47. *Modo*. "But a moment ago."—48. *Monstri*. A mere expression of resentment and not referring, as some commentators have supposed, to the circumstance of Jove's having been concealed under the form of the animal, since Europa could not as yet be at all aware of this.—49. *Impudens liqui*, &c. "Shamelessly have I abandoned a father's roof; shamelessly do I delay the death that I deserve."—54. *Teneræ prædæ*. The dative, by a Græcism, for the ablative.—*Succus*. "The tide of life."—55. *Speciosa*. "While still in the bloom of early years," and hence a more inviting prey. So *nuda* in the 52d line.—57. *Vitis Europe*. She fancies she hears her father upbraiding her, and the address of the angry parent is continued to the word *pellex* in the 66th line.—*Pater urget absens*. A pleasing oxymoron. The father of Europa appears as if present to her disordered mind, though in reality far away, and angrily urges her to atone for her dishonour by a voluntary and immediate death. "Thy father, though far away, angrily urging thee,

seems to exclaim." The student will mark the zeugma in *urguet*, which is here equivalent to *acriter insistens clamat.*—59. *Zona bene te secuta.* "With the girdle that has luckily accompanied thee."—61. *Acuta leto.* "Sharp with death," i. e. on whose sharp projections death may easily be found.—62. *Te procellæ crede veloci.* "Consign thyself to the rapid blast," i. e. plunge headlong down.—67. *Remisso arcu.* As indicative of having accomplished his object.—69. *Ubi lusit satis.* "When she had sufficiently indulged her mirth."—70. *Irarum calidæque rixæ.* The genitive, by a Græcism, for the ablative.—71. *Quum tibi invisus*, &c. Venus here alludes to the intended appearance of Jove in his proper form.—73. *Uxor invicti Jovis*, &c. "Thou knowest not, it seems, that thou art the bride of resistless Jove." The nominative, with the infinitive, by a Græcism, the reference being to the same person that forms the subject of the verb.—75. *Sectus orbis.* "A division of the globe." Literally, "the globe, being divided."

ODE 28. The poet, intending to celebrate the Neptunalia, or festival of Neptune, bids Lyde bring the choice Cæcuban and join him in song.—The female to whom the piece is addressed, is thought to have been the same with the one mentioned in the eleventh ode of this book, and it is supposed, by most commentators, that the entertainment took place under her roof. We are inclined, however, to adopt the opinion, that the day was celebrated in the poet's abode, and that Lyde was now the superintendent of his household.

1—16. 1. *Festo die Neptuni.* The Neptunalia, or festival of Neptune, took place on the 5th day before the Kalends of August (28th July).—2. *Reconditum.* "Stored far away in the vault." The allusion is to old wine laid up in the farther part of the crypt. Compare Ode 2. 3. 8.—3. *Lyde strenua.* "My active Lyde." Some commentators, by a change of punctuation, refer *strenua*, in an adverbial sense, to *prome.*—4. *Munitæque adhibe*, &c. "And do violence to thy guarded wisdom," i. e. bid farewell, for this once, to moderation in wine. The poet, by a pleasing figure, bids her storm the camp of sobriety, and drive away its accustomed defenders.—5. *Inclinare sentis*, &c. "Thou seest that the noontide is inclining towards the west," i. e. that the day begins to decline.—7. *Parcis deripere horreo*, &c. "Dost thou delay to hurry down from the wine-room the lingering amphora of the Consul Bibulus," i. e. which contains wine made, as the mark declares, in the consulship of Bibulus, (A. U. C. 694.) The epithet *cessantem* beautifully expresses the impatience of the poet himself.—The lighter wines, or such as lasted only from one vintage to another, were kept in cellars; but the stronger and more durable kinds were transferred to another apartment, which the Greeks called ἀποθήκη, or πιθὼν, and the poet, on the present occasion, *horreum.* With the Romans, it was generally placed above the *fumarium*, or drying-kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity.—9. *Invicem.* "In alternate strain." The poet is to chaunt the praises of Neptune, and Lyde those of the Nereids.—10. *Virides.* Alluding to the colour of the sea.—12. *Cynthiæ.* Diana, an epithet derived from mount Cynthus in Delos, her native island.—13. *Summo carmine*, &c. "At the conclusion of the strain, we will sing together of the goddess, who," &c. The allusion is to Venus.—*Gnidon.* Consult note on Ode 1. 30. 1.—14. *Fulgentes Cyclades.* "The Cyclades conspicuous

from afar." Consult note on Ode 1. 14. 20.—*Pephon.* Consult note on Ode 1. 30. 1.—15. *Junctis oloribus.* "With her yoked swans." In her car drawn by swans.—16. *Dicetur merita*, &c. "Night too shall be celebrated, in a hymn due to her praise." The term *nænia* is beautifully selected here, though much of its peculiar meaning is lost in a translation. As the *nænia*, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite to repose.

Ode 29. One of the most beautiful lyric productions of all antiquity. The bard invites his patron to spend a few days beneath his humble roof, far from splendour and affluence, and from the noise and confusion of a crowded capital. He bids him dismiss, for a season, that anxiety for the public welfare, in which he was but too prone to indulge, and tells him to enjoy the blessings of the present hour, and leave the events of the future to the wisdom of the gods. That man, according to the poet, is alone truly happy, who can say, as each evening closes around him, that he has enjoyed, in a becoming manner, the good things which the day has bestowed; nor can even Jove himself deprive him of this satisfaction. The surest aid against the mutability of Fortune is conscious integrity, and he who possesses this, need not tremble at the tempest that dissipates the wealth of the trader.

1—19. 1. *Tyrrhena regum progenies.* "Descendant of Etrurian rulers." Mæcenas was descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, (A. U. C. 445.) —According to a popular tradition among the Romans, and the accounts of several ancient writers, Etruria received the germs of civilization from a Lydian colony. This emigration was probably a Pelasgic one.—*Tibi.* "In reserve for thee."—2. *Non ante verso.* "Never as yet turned to be emptied of any part of its contents," i. e. as yet unbroached. The allusion is to the simplest mode practised among the Romans for drawing off the contents of a wine-vessel, by inclining it to one side and thus pouring out the liquor.—4. *Balanus.* "Perfume." The name *balanus*, or *myrobalanum*, was given by the ancients to a species of nut, from which a valuable unguent or perfume was extracted.—5. *Eripe te moræ.* "Snatch thyself from delay," i. e. from every thing in the city that may seek to detain thee there: from all the engrossing cares of public life.—6. *Ut semper udum.* The common text has *ne semper udum*, which involves an absurdity. How could Mæcenas, at Rome, contemplate Tibur, which was twelve or sixteen miles off?—*Tibur.* Consult note on Ode 1. 7. 13.—*Æsulæ declive solum.* "The sloping soil of Æsula." This town is supposed to have stood in the vicinity of Tibur, and from the language of the poet must have been situate on the slope of a hill.—8. *Telegoni juga parricidæ.* Alluding to the ridge of hills on which Tusculum was situated. This city is said to have been founded by Telegonus, son of Ulysses and Circe, who came hither after having killed his father without knowing him.—9. *Fastidiosam.* "Productive only of disgust." The poet entreats his patron to leave for a season that "abundance," which, *when uninterrupted*, is productive only of disgust.—10. *Molem propinquam*, &c. Alluding to the magnificent villa of Mæcenas, on the Esquiline hill, to which a tower adjoined remarkable for its height.—11. *Beatæ Romæ.* "Of opulent Rome."—13. *Vices.* "Change."—14. *Parvo sub lare.* "Beneath the humble roof."—15. *Sine aulæis et ostro.* "Without hangings, and

without the purple covering of the couch." Literally, "without hangings and purple." The *aulæa*, or hangings, were suspended from the ceilings and side-walls of the banqueting rooms.—16. *Sollicitam explicuere frontem.* "Have smoothed the anxious brow." Have removed or *unfolded* the wrinkles of care.—17. *Clarus Andromedæ pater.* Cepheus; the name of a constellation near the tail of the little bear. It rose on the 9th of July, and is here taken by the poet to mark the arrival of the summer heats.—*Occultum ostendit ignem.* Equivalent to *oritur.*—18. *Procyon.* A constellation rising just before the dog-star. Hence its name Προκύων (πρὸ *ante* and κύων *canis*) and its Latin appellation of *antecanis.*—19. *Stella vesani Leonis.* A star on the breast of Leo, rising on the 24th July. The sun enters into Leo on the 20th of the same month.

22—64. 22. *Horridi dumeta Silvani.* "The thickets of the rough Silvanus." The epithet *horridus* refers to his crown of reeds and the rough pine-branch which he carries in his hands.—24. *Ripa tacituræ.* A beautiful allusion to the stillness of the atmosphere.—25. *Tu civitatem quis deceat status,* &c. "Thou, in the mean time, art anxiously considering what condition of affairs may be most advantageous to the state." Alluding to his office of *Præfectus Urbis.*—27. *Seres.* The name by which the inhabitants of China were known to the Romans.—*Regnata Bactra Cyro.* "Bactra, ruled over by an eastern king." Bactra, the capital of Bactriana, is here put for the whole Parthian empire.—28. *Tanaisque discors.* "And the Tanais, whose banks are the seat of discord." Alluding to the dissensions among the Parthians. Consult note on Ode 3. 8. 19.—29. *Prudens futuri,* &c. "A wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being."—32. *Quod adest memento,* &c. "Remember to make a proper use of the present hour."—33. *Cetera.* "The future." Referring to those things that are not under our controul, but are subject to the caprice of fortune or the power of destiny. The mingled good and evil which the future has in store, and the vicissitudes of life generally, are compared to the course of a stream, at one time troubled, at another calm and tranquil.—41. *Ille potens sui,* &c. "That man will live master of himself."—42. *In diem.* "Each day."—43. *Vixi.* "I have lived," i. e. I have enjoyed, as they should be enjoyed, the blessings of existence.—44. *Occupato.* A zeugma operates in this verb: in the first clause it has the meaning of "to shroud," in the second "to illumine."—46. *Quodcunque retro est.* "Whatever is gone by."—47. *Diffinget infectumque reddet.* "Will he change and undo."—49. *Sævo lætæ negotio,* &c. "Exulting in her cruel employment, and persisting in playing her haughty game."—53. *Manentem.* "While she remains."—54. *Resigno quæ dedit.* "I resign what she once bestowed." *Resigno* is here used in the sense of *rescribo,* and the latter is a term borrowed from the Roman law. When an individual borrowed a sum of money, the amount received and the borrower's name were written in the banker's books; and when the money was repaid, another entry was made. Hence *scribere nummos* "to borrow;" *rescribere,* "to pay back."—*Mea virtute me involvo.* The wise man wraps himself up in the mantle of his own integrity, and bids defiance to the storms and changes of fortune.—57. *Non est meum.* "It is not for me." It is no employment of mine.—59. *Et votis pacisci.* "And to strive to bargain by my vows."—62. *Tum.* "At such a time as this."—64. *Aura geminusque Pollux.* "A favouring breeze, and the twin-brothers Castor and Pollux. Consult note on Ode 1. 3. 2.

ODE 30. The poet's presage of immortality.—It is generally supposed that Horace intended this as a concluding piece for his odes, and with this opinion the account given by Suetonius appears to harmonise, since we are informed by this writer, in his life of the poet, that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus.

1—16: 1. *Exegi monimentum*, &c. "I have reared a memorial of myself more enduring than brass." Compare the beautiful lines of Ovid, at the conclusion of the metamorphoses. "*Jamque opus exegi quod nec Jovis ira, nec ignes,*" &c.—2. *Regalique situ*, &c. "And loftier than the regal structure of the pyramids."—3. *Imber edax.* "The corroding shower."—4. *Innumerabilis annorum series*, &c. "The countless series of years, and the flight of ages."—7. *Libitinam.* Venus Libitina, at Rome, was worshipped as the goddess that presided over funerals. When Horace says, that he will escape Libitina, he means the oblivion of the grave.—7. *Usque recens.* "Ever fresh," i. e. ever blooming with the fresh graces of youth.—8. *Dum Capitolium*, &c. Every month, according to Varro, solemn sacrifices were offered up in the Capitol. Hence the meaning of the poet is, that so long as this shall be done, so long will his fame continue. To a Roman the Capitol seemed destined for eternity.—10. *Dicar.* To be joined in construction with *princeps deduxisse.* "I shall be celebrated as the first that brought down," &c.—*Aufidus.* A very rapid stream in Apulia, now the *Ofanto.*—11. *Et qua pauper aquæ*, &c. "And where Daunus, scantily supplied with water, ruled over a rustic population." The allusion is still to Apulia, and the expression *pauper aquæ* refers to the summer heats of that country. Consult note on Ode 1. 22. 13.—12. *Regnavit populorum.* An imitation of the Greek idiom, ἦρξε λαῶν.—*Ex humili potens.* "I, become powerful from a lowly degree." Alluding to the humble origin and subsequent advancement of the bard.—13. *Æolium carmen.* A general allusion to the lyric poets of Greece, but containing at the same time a more particular reference to Alcæus and Sappho, both writers in the Æolic dialect.—14. *Deduxisse.* A figure borrowed from the leading down of streams to irrigate the adjacent fields. The stream of Lyric verse is drawn down by Horace from the heights of Grecian poesy to irrigate and refresh the humbler literature of Rome.—15. *Delphica lauro.* "With Apollo's bays."—16. *Volens.* "Propitiously."

BOOK IV.

ODE 1. The poet, after a long interval of time, gives to the world his fourth book of Odes, in compliance with the order of Augustus, and the following piece is intended as an introductory effusion. The Mother of the Loves is entreated to spare one whom age is now claiming for its own, and to transfer her empire to a worthier subject, the gay, and youthful, and accomplished Maximus. The invocation, however, only shows, and indeed is only meant to show, that advancing years had brought with them no change in the feelings and habits of the bard.

2—36. 2. *Bella.* Compare Ode 3. 26. 2. 3.—*Bona.* Horace appears to intimate by this epithet, that the affection entertained for him by Cinara, was rather pure and disinterested than otherwise. Compare Epist. 1. 14. 33.—6. *Circa lustra decem,* &c. "To bend to thy sway one aged about ten lustra, now intractable to thy soft commands." A lustrum embraced a period of five years.—8. *Blandæ preces.* "The soothing prayers."—9. *Tempestivius in domum,* &c. "More seasonably, moving swiftly onward with thy swans of fairest hue, shalt thou go to the home of Paulus Maximus, there to revel." The allusion is probably to Paulus Fabius Maximus, who was afterwards consul with Quintus Aelius Tubero, A. U. C. 743.—*In domum commissabere.* The student will note this construction: the ablative *in domo* would imply that the goddess was already there.—10. *Purpureis ales oloribus.* The allusion is to the chariot of Venus, drawn by swans; and hence the term *ales* is, by a bold and beautiful figure, applied to the goddess herself, meaning literally "winged." As regards *purpureis,* it must be remarked that the ancients called any strong and vivid colour by the name of *purpureus,* because that was their richest colour. Thus we have *purpureæ comæ, purpureus capillus, lumen juventæ purpureum,* &c. Compare Virgil, Aen. 1. 591. Albinovanus (*El.* 2. 62.) even goes so far as to apply the term to *snow.* The usage of modern poetry is not dissimilar. Thus *Spencer,* "the Morrow next appeared with purple hair," and *Milton,* "waves his purple wings." So also Gray, "the bloom of young desire and purple light of love."—15. *Et centum puer artium.* "And a youth of an hundred accomplishments."—17. *Quandoque.* "Whenever." For *Quandocunque.* —*Potentior.* "More successful than," i. e. triumphing over.—20. *Sub trabe citrea.* "Beneath a citron dome." The expression *trabe citrea* does not refer to the entire roof, but merely to that part which formed the centre, where the beams met, and which rose in the form of a buckler. An extravagant value was attached by the Romans to citron wood. —22. *Duces.* "Shalt thou inhale."—*Berecyntia.* Consult note on Ode 1. 18. 13.—24. *Mixtis carminibus.* "With the mingled harmony."—28. *Salium.* Consult note on Ode 1. 36. 12.—30. *Spes animi credula mutui.* "The credulous hope of mutual affection," i. e. the fond but fallacious hope that my affection will be returned.—34. *Rara.* "Imperceptibly." 35. *Cur facunda parum decoro,* &c. The order is, *cur facunda lingua cadit inter verba parum decoro silentio.*—A Synapheia takes place in *decoro,* the last syllable *ro* being elided before *Inter* at the beginning of the next line.—36. *Cadit. Cado* has here the meaning of "to falter."

Ode 2. The Sygambri, Usipetes, and Tenctheri, who dwelt beyond the Rhine, having made frequent inroads into the Roman territory, Augustus proceeded against them, and, by the mere terror of his name, compelled them to sue for peace. (*Dio Cassius,* 54. 20.—*vol.* 1. *p.* 750. *ed. Reimar.*) Horace is therefore requested by Iulus Antonius, the same year in which this event took place, (A. U. C. 738.) to celebrate in Pindaric strain the successful expedition of the emperor and his expected return to the capital. The poet, however, declines the task, and alleges want of talent as an excuse; but the very language in which this plea is conveyed shows how well qualified he was to execute the undertaking from which he shrinks.

Iulus Antonius was the son of Marc Antony and Fulvia. He stood high in favour of Augustus, and received from him his sister's daughter in marriage. After having filled, however, some of the most important

offices in the state, he engaged in an intrigue with Julia, the daughter of the emperor, and was put to death by order of the latter. According to Velleius Paterculus (2. 100.) he fell by his own hand. It would appear that he had formed a plot, along with the notorious female just mentioned, against the life of Augustus.

1—11. 1. *Æmulari.* "To rival."—2. *Iule.* To be pronounced as a dissyllable, *yu-le.* Consult remarks on Sapphic verse, p. xxiii. *in notis.* —*Ceratis ope Dædalea.* "Secured with wax by Dædalean art." An allusion to the well-known fable of Dædalus and Icarus.—3. *Vitrea daturus,* &c. "Destined to give a name to the sparkling deep." *Vitrea* is here rendered by some "azure," but incorrectly; the idea is borrowed from the sparkling of glass.—5. *Monte.* "From some mountain."—6. *Notas ripas.* "Its accustomed banks."—7. *Fervet immensusque,* &c. "Pindar foams, and rushes onward with the vast and deep tide of song." The epithet *immensus* refers to the rich exuberance, and *profundo ore,* to the sublimity, of the bard.—9. *Donandus.* "Deserving of being gifted."—10. *Seu per audaces,* &c. Horace here proceeds to enumerate the several departments of lyric verse, in all of which Pindar stands pre-eminent. These, are, 1. *Dithyrambics.* 2. *Pæans,* or hymns and encomiastic effusions. 3. *Epinicia* (ἐπινίκια) or songs of victory, composed in honour of the conquerors at the public games.—4. *Epicedia* (ἐπικήδεια) or funeral songs. Time has made fearful ravages in these celebrated productions: all that remain to us, with the exception of a few fragments, are forty-five of the ἐπινίκια ᾄσματα.—10. *Nova verba.* "Strange imagery, and the forms of a novel style." Compare the explanation of Mitscherlich: "*Compositione, junctura, significatu denique innovata, cum novo orationis habitu atque structura,*" and also that of Döring: "*Nova sententiarum lumina, nove effictas grandisonorum verborum formulas.*" Horace alludes to the peculiar licence enjoyed by Dithyrambic poets, and more especially by Pindar, of forming novel compounds, introducing novel arrangements in the structure of their sentences, and of attaching to terms a boldness of meaning that almost amounts to a change of signification. Hence the epithet "*daring,*" (*audaces*) applied to this species of poetry. Dithyrambics were originally odes in praise of Bacchus, and their very character shows their oriental origin. —11. *Numeris lege solutis.* "In unshackled numbers." Alluding to the privilege, enjoyed by Dithyrambic poets, of passing rapidly and at pleasure from one measure to another.

13—32. 13. *Seu deos, regesve,* &c. Alluding to the Pæans. The *reges, deorum sanguinem,* are the heroes of earlier times; and the reference to the Centaurs and the Chimæra calls up the recollection of Theseus, Pirithous, and Bellerophon.—17. *Sive quos Elea,* &c. Alluding to the Epinicia.—*Elea palma.* "The Elean palm," i. e. the palm won at the Olympic games, on the banks of the Alpheus, in Elis. Consult note on Ode, 1. 1. 3.—18. *Cælestes.* "Elevated, in feeling, to the skies." —*Equumve.* Not only the conquerors at the games, but their horses also, were celebrated in song and honoured with statues.—19. *Centum potiore signis.* "Superior to an hundred statues." Alluding to one of his lyric effusions.—*Flebili.* "Weeping." Taken in an active sense.—*Juvenemve.* Strict Latinity requires that the enclitic be joined to the first word of a clause, unless that be a monosyllabic preposition. The present is the only instance in which Horace deviates from the rule.—22. *Et vires animumque,* &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion

of the grave." Literally, "envies dark Orcus the possession of him." —25. *Multa Dircæum.* "A swelling gale raises on high the Dircæan swan." An allusion to the strong, poetic flight of Pindar, who, as a native of Thebes in Bœotia, is here styled "Dircæan," from the fountain of Dirce situate near that city, and celebrated in the legend of Cadmus.—27. *Ego apis Matinæ,* &c. "I, after the habit and manner of a Matinian bee." Consult note on Ode 1. 28. 3.—29. *Per laborem plurimum.* "With assiduous toil."—31. *Tiburis.* Alluding to his villa at Tibur.—32. *Fingo.* The metaphor is well kept up by this verb, which has peculiar reference to the labours of the bee.

33—59. 33. *Majore poeta plectro.* "Thou, Antonius, a poet of loftier strain." Antonius distinguished himself by an epic poem in twelve books, entitled *Diomedeis.*—34. *Quandoque.* For *quandocunque.*—35. *Per sacrum clivum.* "Along the sacred ascent." Alluding to the *Via Sacra,* the street leading up to the Capitol, and by which triumphal processions were conducted to that temple.—36. *Fronde.* Alluding to the laurel crown worn by commanders when they triumphed.—*Sygambros.* The Sygambri inhabited at first the southern side of the Lupia or *Lippe.* They were afterwards, during this same reign, removed by the Romans into Gaul, and had lands assigned them along the Rhine. Horace here alludes to them before this change of settlement took place.—39. *In aurum priscum.* "To their early gold," i. e. to the happiness of the golden age.—43. *Forumque litibus orbum.* "And the forum free from litigation." The courts of justice were closed at Rome not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called *Justitium.*—45. *Tum.* Alluding to the expected triumphal entry of Augustus. No triumph, however, took place, as the emperor avoided one by coming privately into the city.—*Meæ vocis bona pars accedet.* "A large portion of my voice shall join the general cry."—46. *O sol pulcher.* "O glorious day."—49. *Tuque dum procedis,* &c. "And while thou art moving along in the train of the victor, we will often raise the shout of triumph; the whole state will raise the shout of triumph." The address is to Antonius, who will form part of the triumphal procession, while the poet will mingle in with, and help to swell the acclamations of the crowd. With *civitas omnis* understand *dicet.*—53. *Te.* Understand *solvent,* "shall free thee from thy vow." Alluding to the fulfilment of vows offered up for the safe return of Augustus.—55. *Largis herbis.* "Amid abundant pastures."—56. *In mea vota.* "For the fulfilment of my vows."—57. *Curvatos ignes.* "The bending fires of the moon when she brings back her third rising," i. e. the crescent of the moon when she is three days old. The comparison is between the crescent and the horns of the young animal.—59. *Qua notam duxit,* &c. "Snow-white to the view where it bears a mark; as to the rest of its body, of a dun colour." The animal is of a dun colour and bears a conspicuous snow-white mark.—*Niveus videri.* A Græcism, the infinitive for the latter supine.

Ode 3. The bard addresses Melpomene, as the patroness of lyric verse. To her he ascribes his poetic inspiration, to her the honours which he enjoys among his countrymen; and to her he now pays the debt of gratitude in this beautiful ode.

1—24. 1. *Quem tu, Melpomene,* &c. "Him, on whom thou, Mel-

pomene, mayest have looked with a favouring eye, at the hour of his nativity."—3. *Labor Isthmius.* "The Isthmian contest." The Isthmian are here put for any games.—4. *Clarabit pugilem.* "Shall render illustrious as a pugilist."—5. *Curru Achaico.* "In a Grecian chariot." An allusion to victory in the chariot-race.—6. *Res bellica.* "Some warlike exploit."—*Delīis foliis.* "With the Delian leaves," i. e. with laurel, which was sacred to Apollo, whose natal place was the isle of Delos.—8. *Quod regum tumidas,* &c. "For having crushed the haughty threats of kings."—10. *Præfluunt.* For *præterfluunt.* "Flow by." The common text has *perfluunt,* "flow through." Consult, as regards Tibur and the Anio, the note on Ode 1. 7. 13.—12. *Fingent Æolio,* &c. The idea meant to be conveyed is this, that the beautiful scenery around Tibur, and the peaceful leisure there enjoyed, will enable the poet to cultivate his lyric powers with so much success as, under the favouring influence of the Muse, to elicit the admiration both of the present and coming age. As regards the expression *Æolio carmine,* consult note on Ode 3. 30. 13.—13. *Romæ, principis urbium,* &c. "The offspring of Rome, queen of cities." By the "Offspring of Rome," are meant the Romans themselves.—17. *O testudinis aureæ,* &c. "O Muse, that rulest the sweet melody of the golden shell." Consult notes on Odes 3. 4. 40. and 1. 10. 6.—20. *Cycni sonum.* "The melody of the dying swan." Consult note on Ode 1. 6. 2.—22. *Quod monstror.* "That I am pointed out."—23. *Romanæ fidicen lyræ.* "As the minstrel of the Roman lyre."—24. *Quod spiro.* "That I feel poetic inspiration."

Ode 4. The Ræti and Vindelici having made frequent inroads into the Roman territory, Augustus resolved to inflict a signal chastisement on these barbarous tribes. For this purpose, Drusus Nero, then only twenty three years of age, a son of Tiberius Nero and Livia, and a step-son consequently of the emperor, was sent against them with an army. The expedition proved eminently successful. The young prince, in the very first battle, defeated the Ræti at the Tridentine Alps, and afterwards, in conjunction with his brother Tiberius, whom Augustus had added to the war, met with the same good fortune against the Vindelici, united with the remnant of the Ræti and with others of their allies. (Compare *Dio Cassius,* 54. 22. *Vell. Paterc.* 2. 95.) Horace, being ordered by Augustus (*Sueton. Vit. Horat.*) to celebrate these two victories in song, composed the present ode in honour of Drusus, and the fourteenth of this same book in praise of Tiberius. The piece we are now considering consists of three divisions. In the first, the valour of Drusus is the theme, and he is compared by the poet to a young eagle and lion. In the second, Augustus is extolled for his paternal care of the two princes, and for the correct culture bestowed upon them. In the third, the praises of the Claudian line are sung, and mention is made of C. Claudius Nero, the conqueror of Hasdrubal, after the victory achieved by whom, over the brother of Hannibal, Fortune again smiled propitious on the arms of Rome.

1—21. 1. *Qualem ministrum,* &c. The order of construction is as follows: *Qualem olim juventas et patrius vigor propulit nido inscium laborum alitem ministrum fulminis, cui Jupiter, rex deorum, permisit regnum in vagas aves, expertus* (eum) *fidelem in flavo Ganymede, vernique venti, nimbis jam remotis, docuere paventem insolitos nisus; mox vividus impetus,* &c.—(talem) *Vindelici videre Drusum gerentem bella sub Rætis Alpibus.*—"As at first, the fire of youth and hereditary vigour have impelled from the

nest, still ignorant of toils, the bird, the thunder-bearer, to whom Jove, the king of gods, has assigned dominion over the wandering fowls of the air, having found him faithful in the case of the golden-haired Ganymede, and the winds of spring, the storms of winter being now removed, have taught him, still timorous, unusual darings; presently a fierce impulse, &c.—Such did the Vindelici behold Drusus waging war at the foot of the Rætian Alps."—*Alitem.* Alluding to the eagle. The ancients believed that this bird was never injured by lightning, and they therefore made it the thunder-bearer of Jove.—12. *Amor dapis atque pugnæ.* "A desire for food and fight."—14. *Fulvæ matris ab ubere,* &c. "A lion just weaned from the dug of its tawny dam."—16. *Dente novo peritura.* "Doomed to perish by its early fang."—17. *Rætis Alpibus.* The Rætian Alps extended from the *St. Gothard,* whose numerous peaks bore the name of Adula, to Mount *Brenner* in the *Tyrol.*—18. *Vindelici.* The country of the Vindelici extended from the Lacus Brigantinus (Lake of *Constance*) to the Danube, while the lower part of the Oenus, or *Inn,* separated it from Noricum.—*Quibus mos unde deductus,* &c. "To whom from what source the custom be derived, which, through every age, arms their right hands against the foe with an Amazonian battle-axe, I have omitted to enquire." The awkwardness of the whole clause, from *quibus* to *omnia,* has very justly caused it to be suspected as an interpolation: we have therefore placed the whole within brackets.—20. *Amazonia securi.* The Amazonian battle-axe was a double one, that is, beside its edge it had a sharp projection, like a spike, on the top.—21. *Obarmet.* The verb *obarmo* means "to arm against another."

24—33. 24. *Consiliis juvenis revictæ.* "Subdued in their turn by the skilful operations of a youthful warrior." Consult Introductory Remarks.—25. *Sensere, quid mens,* &c, "Felt, what a mind, what a disposition, duly nurtured beneath an auspicious roof, what the paternal affection of Augustus towards the young Neros, could effect." The Vindelici at first *beheld* Drusus waging war on the Ræti, now they themselves were destined to *feel* the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.—29. *Fortes creantur fortibus.* The epithet *fortis* appears to be used here in allusion to the meaning of the term *Nero,* which was of Sabine origin, and signified "courage," "firmness of soul."—30. *Patrum virtus.* "The spirit of their sires."—33. *Doctrina sed vim,* &c. The poet, after conceding to the young Neros the possession of hereditary virtues and abilities, insists upon the necessity of proper culture to guide those powers into the path of usefulness, and hence the fostering care of Augustus is made indirectly the theme of praise. The whole stanza may be translated as follows: "But it is education that improves the powers implanted in us by nature, and it is good culture that strengthens the heart: whenever moral principles are wanting, vices degrade the fair endowments of nature."

37—64. 37. *Quid debeas, O Roma, Neronibus,* &c. We now enter on the third division of the poem, the praise of the Claudian line, and the poet carries us back to the days of the second Punic war, and to the victory achieved by C. Claudius Nero over the brother of Hannibal.—38. *Metaurum flumen.* The term *Metaurum* is here taken as an adjective. The Metaurus, now *Metro,* a river of Umbria, emptying into the Adriatic, was rendered memorable by the victory gained over Asdrubal by the consuls C. Claudius Nero and M. Livius Salinator. The chief merit of the victory was due to Claudius Nero, for his bold and decisive movement in marching to join Livius.—39. *Pulcher ille dies.* "That glorious

day." *Pulcher* may also be joined in construction with *Latio*, "rising fair on Latium." According to the first mode of interpretation, however, *Latio* is an ablative, *tenebris fugatis Latio*, "when darkness was dispelled from Latium."—41. *Adores.* Used here in the sense of *victoria.* It properly means a distribution of corn to an army, after gaining a victory.—42. *Dirus per urbes*, &c. "Since the dire son of Afric sped his way through the Italian cities, as the flame does through the pines, or the south-east wind over the Sicilian waters." By *dirus Afer* Hannibal is meant.—45. *Laboribus.* Equivalent here to *præliis.*—48. *Deos habuere rectos.* "Had their gods again erect." Alluding to a general renewing of sacred rites, which had been interrupted by the disasters of war.—50. *Cervi.* "Like stags."—51. *Quos opimus fallere*, &c. "Whom to elude by flight is a glorious triumph." The expression *fallere et effugere* may be compared with the Greek idiom λαθέσθαι φεύγων, of which it is probably an imitation.—53. *Quos cremato fortis*, &c. "Which bravely bore from Ilium reduced to ashes."—57. *Tonsa.* "Shorn of its branches."—58. *Nigræ feraci frondis*, &c. "On Algidus abounding with thick foliage." Consult note on Ode 1. 21. 6.—62. *Vinci dolentem.* "Apprehensive of being overcome."—63. *Colchi.* Alluding to the dragon that guarded the golden fleece."—64. *Echioniæve Thebæ.* "Or Echionian Thebes." Echion was one of the number of those that sprung from the teeth of the dragon when sown by Cadmus, and one of the five that survived the conflict. Having aided Cadmus in building Thebes, he received from that prince his daughter Agaue.

65.—74. 65. *Pulchrior evenit.* "It comes forth more glorious than before."—66. *Integrum.* "Hitherto firm in strength."—68. *Conjugibus loquenda.* "To be made a theme of lamentation to widowed wives. Literally "to be talked of by wives." Some prefer *conjugibus* as a dative. The meaning will then be, "to be related by the victors to their wives," i. e. after they have returned from the war.—70. *Occidit, occidit*, &c. "Fallen, fallen is all our hope."—73. *Nil Claudiæ non perficient manus.* "There is nothing now which the prowess of the Claudian line will not effect." i. e. Rome may now hope for every thing from the prowess of the Claudii. We cannot but admire the singular felicity that marks the concluding stanza of this beautiful ode. The future glories of the Claudian house are predicted by the bitterest enemy of Rome, and our attention is thus recalled to the young Neros, and the martial exploits which had already distinguished their career.—74. *Quos et benigno numine*, &c. "Since Jove defends them by his benign protection, and sagacity and prudence conduct them safely through the dangers of war."

ODE 5. Addressed to Augustus, long absent from his capital, and invoking his return.

1—24. 1. *Divis orte bonis.* "Sprung from propitious deities." Alluding to the divine origin of the Julian line.—2. *Abes jam nimium diu.* "Already too long art thou absent from us." Augustus remained absent from his capital for the space of nearly three years, being occupied with settling the affairs of Gaul, (from A. U. C. 738 to 741.)—5. *Lucem redde tuæ*, &c. "Auspicious prince, restore the light of thy presence to thy country."—8. *Et soles melius nitent.* "And the beams of the sun shine forth with purer splendour."—10. *Carpathii maris.* Consult note on Ode 1. 35. 8.—11. *Cunctantem spatio*, &c. "Delaying longer than the annual period of his stay."—12. *Vocat.* "Invokes the return of."—15. *Desideriis icta fidelibus.* "Pierced with faithful re-

gretu."—17. *Etenim.* Equivalent to *καὶ γὰρ.* "And no wonder she does so, for," &c.—*Tuta.* The common text has *rura.* The blessings of peace, here described, are all the fruits of the rule of Augustus; and hence, in translating, we may insert after *etenim* the words "by thy guardian care."—18. *Almaque Faustitas.* "And the benign favour of heaven," i. e. benignant prosperity.—19. *Volitant.* "Pass swiftly," i. e. are impeded in their progress by no fear of an enemy.—20. *Culpari metuit fides.* "Good faith shrinks from the imputation of blame."—21. *Nullis polluitur,* &c. Alluding to the *Lex Julia "de Adulterio,"* passed by Augustus, and his other regulations against the immorality and licentiousness which had been the order of the day.—22. *Mos et lex maculosum,* &c. "Purer morals and the penalties of the law have brought foul guilt to subjection." Augustus was invested by the senate repeatedly for five years with the office and title of *Magister morum.*—23. *Simili prole.* "For an offspring like the father."—24. *Culpam Poena premit comes.* "Punishment presses upon guilt as its constant companion."

25—38. 25. *Quis Parthum paveat,* &c. The idea intended to be conveyed is this: The valour and power of Augustus have triumphed over the Parthians, the Scythians, the Germans, and the Cantabri; what have we, therefore, now to dread? As regards the Parthians, consult notes on Ode 1. 26. 3. and 3. 5. 3.—*Gelidum Scythen.* "The Scythian, the tenant of the North." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni. Their inroads had been checked by Lentulus, the lieutenant of Augustus.—26. *Quis, Germania quos horrida,* &c. "Who, the broods that horrid Germany brings forth." The epithet *horrida* has reference, in fact, to the wild and savage appearance, and the great stature, of the ancient Germans. It contains an allusion also to the wild nature of the country, and the severity of the climate.—29. *Condit quisque diem,* &c. "Each one closes the day on his own hills." Under the auspicious reign of Augustus, all is peace; no war calls off the vine-dresser from his vineyard, or the husbandman from his fields.—30. *Viduas ad arbores.* "To the widowed trees." A beautiful allusion to the check given to agriculture by the civil wars.—31. *Et alteris te mensis,* &c. "And at the second table invokes thee as a god." The *coena* of the Romans usually consisted of two parts, the *mensa prima,* or first course, composed of different kinds of meat, and the *mensa secunda* or *altera,* second course, consisting of fruits and sweetmeats. The wine was set down on the table with the dessert, and, before they began drinking, libations were poured out to the gods. This, by a decree of the senate, was done also in honour of Augustus, after the battle of Actium.—33. *Prosequitur.* "He worships."—34. *Et Laribus tuum,* &c. "And blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." The *Lares* here alluded to are the *Lares Publici,* or *Dii Patrii,* supposed by some to be identical with the Penates.—37. *Longas o utinam,* &c. "Auspicious prince, mayest thou afford long festal days to Italy," i. e. long mayest thou rule over us.—38. *Dicimus integro,* &c. "For this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the ocean." *Integer dies* is a day of which no part has as yet been used.

ODE 6. The poet, being ordered by Augustus to prepare a hymn for the approaching Secular celebration, composes the present ode as a sort of prelude, and entreats Apollo that his powers may prove adequate to the task enjoined upon him.

1—23. 1. *Magnæ vindicem linguæ.* "The avenger of an arrogant tongue." Alluding to the boastful pretensions of Niobe, in relation to her offspring.—2. *Tityosque raptor.* Compare Ode 2. 14. 8.—3. *Sensit.* "Felt to be." Supply *esse.*—*Trojæ prope victor altæ.* Alluding to his having slain Hector, the main support of Troy.—4. *Phthius Achilles.* The son of Thetis, according to Homer (*Il.* 22. 359.) was to fall by the hands of Paris and Phœbus. Virgil, however, makes him to have been slain by Paris.—5. *Cæteris major, tibi miles impar.* "A warrior superior to the rest of the Greeks, but an unequal match for thee."—7. *Mordaci ferro.* "By the biting steel," i. e. the sharp-cutting axe.—10. *Impulsa.* "Overthrown."—11. *Posuitque.* "And reclined."—13. *Ille non, inclusus,* &c. The poet means that, if Achilles had lived, the Greeks would not have been reduced to the dishonourable necessity of employing the stratagem of the wooden horse, but would have taken the city in open fight. —*Equo Minervæ sacra mentito.* "In the horse that belied the worship of Minerva," i. e. which was falsely pretended to have been an offering to the goddess.—14. *Male feriatos.* "Giving loose to festivity in an evil hour."—16. *Falleret.* For *fefellisset.* So, in the 18th verse, *ureret* for *ussisset.*—17. *Palam gravis.* "Openly terrible."—18. *Nescios fari infantes.* An imitation of the Greek form, νήπια τέκνα.—21. *Flexus.* "Swayed." Bent from his purpose.—22. *Vocibus.* "Entreaties."—*Adnuisset.* "Granted."—23. *Potiore ductos alite.* "Reared under more favourable auspices."

25—39. 25. *Doctor Argivæ,* &c. "God of the lyre, instructor of the Grecian muse." *Thaliæ* is here equivalent to *Musæ lyricæ,* and Apollo is invoked as the deity who taught the Greeks to excel in lyric numbers.—26. *Xantho.* Alluding to the Lycian, not the Trojan, Xanthus. This stream, though the largest in Lycia, was yet of inconsiderable size. On its banks stood a city of the same name, the greatest in the whole country. About 60 stadia eastward from the mouth of the Xanthus, was the city of Patara, famed for its oracle of Apollo.—27. *Daunia defende decus Camenæ.* "Defend the honour of the Roman muse," i. e. grant that in the Sæcular hymn, which Augustus bids me compose, I may support the honour of the Roman lyre. As regards *Daunia,* put here for *Italæ,* i. e. *Romanæ,* consult the notes on Ode 2. 1. 34, and 1. 22. 13.—28. *Levis Agyieu.* "O youthful, Apollo." The appellation *Agyieus* is of Greek origin (Ἀγυιεύς), and, if the common derivation be correct (from ἀγυιὰ, "a street,") denotes "the guardian deity of streets." It was the custom at Athens to erect small conical *cippi,* in honour of Apollo, in the vestibules and before the doors of their houses. Here he was invoked as the averter of evil, and was worshipped with perfumes, garlands and fillets.—29. *Spiritum Phœbus mihi,* &c. The bard, fancying that his supplication has been heard, now addresses himself to the chorus of maidens and youths whom he supposes to be standing around and awaiting his instructions. My prayer is granted, "Phœbus has given me poetic inspiration, Phœbus has given me the art of song, and the name of a poet."—*Virginum primæ,* &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sires." The maidens and youths who composed the chorus at the Sæcular celebration, and whom the poet here imagines that he has before him, were chosen from the first families.—33. *Deliæ tutela deæ.* "Ye that are pro-

tected by the Delian Diana." Diana was the patroness of moral purity. —35. *Lesbium servate pedem*, &c. "Observe the Lesbian measure and the striking of my thumb." The expression *pollicis ictum* refers to the mode of marking the termination of cadences and measures, by the application of the thumb to the strings of the lyre.—38. *Crescentem face Noctilucam.* "The goddess that illumines the night, increasing in the splendour of her beams."—39. *Prosperam frugum.* "Propitious to the productions of the earth." A Græcism for *frugibus*..—*Celeremque pronos*, &c. "And swift in rolling onward the rapid months." A Græcism for *celerem in volvendis pronis mensibus.*

41—43. 41. *Nupta jam dices.* "United at length in the bands of wedlock, thou shalt say." *Jam* is here used for *tandem.* The poet, in the beginning of this stanza, turns to the maidens, and addresses himself to the leader of the chorus as the representative of the whole body. The inducement which he holds out to them for the proper performance of their part in the celebration, is extremely pleasing; the prospect, namely, of a happy marriage; for the ancients believed, that the virgins composing the chorus at the Sæcular, and other solemnities, were always recompensed with a happy union.—42. *Sæculo festas referente luces.* "When the Sæcular period brought back the festal days." The Sæcular games were celebrated once every 110 years. Before the Julian reformation of the calendar, the Roman was a lunar year, which was brought, or was meant to be brought, into harmony with the solar year by the insertion of an intercalary month. Joseph Scaliger has shown that the principle was to intercalate a month, alternately of 22 and 23 days, every other year during periods of twenty-two years, in each of which periods such an intercalary month was inserted ten times, the last *biennium* being passed over. As five years made a *lustrum*, so five of these periods made a *sæculum* of 110 years. (*Scaliger, de emendat. temp. p.* 80. *seqq.—Niebuhr's Roman History, vol.* 1. *p.* 334. *Hare and Thirlwall's transl.*)—43. *Reddidi carmen.* "Recited a hymn." *Docilis modorum*, &c. "After having learnt, with a docile mind, the measures of the poet Horace." *Modorum* refers here as well to the movements as to the singing of the chorus.

Ode 7. This piece is similar, in its complexion, to the fourth ode of the first book. In both these productions the same topic is enforced, the brevity of life and the wisdom of present enjoyment. The individual to whom the ode is addressed, is the same with the Torquatus, to whom the fifth epistle of the first book is inscribed. He was grandson of L. Manlius Torquatus, who held the consulship in the year that Horace was born. (Ode 3. 21. 1.) Vanderbourg remarks of him as follows: "On ne connaît ce Torquatus que par l'ode qui nous occupe, et l'épître 5 du livre 1, qu'Horace lui adresse pareillement. Il en résulte que cet ami de notre poète était un homme éloquent et fort estimable, mais un peu attaqué de la manie de thésauriser, manie d'autant plus bizarre chez lui, qu'il était, dit-on, célibataire, et n'entassait que pour des collatéraux."

1—26. 1. *Diffugere nives*, &c. "The snows are fled: their verdure is now returning to the fields, and their foliage to the trees." The student must note the beauty and spirit of the tense *diffugere.*—3. *Mutat terra vices.* "The earth changes its appearance." Compare the expla-

nation of Mitscherlich, "*Vices terræ de colore ejus, per annuas vices apparente, ac pro diversa anni tempestate variante, dictæ.*"—*Et decrescentia rapas*, &c. Marking the cessation of the season of inundations in early spring, and the approach of summer.—5. *Audet ducere choros.* "Ventures to lead up the dances."—7. *Immortalia.* "For an immortal existence."—9. *Monet annus.* "Of this the year warns thee." The vicissitudes of the seasons remind us, according to the poet, of the brief nature of our own existence.—9. *Frigora mitescunt Zephyris.* "The winter colds are beginning to moderate under the influence of the western winds." *Zephyri* mark the vernal breezes.—*Proterit.* "Tramples upon." Beautifully descriptive of the hot and ardent progress of the summer season.—10. *Interitura, simul*, &c. "Destined in its turn to perish, as soon as fruitful autumn shall have poured forth its stores."—*Simul* is for *simul ac.*—12. *Brumæ iners.* "Sluggish winter." Alluding to winter as, comparatively speaking, the season of inaction. Compare the language of Bion (6. 5.) χεῖμα δύσφορον.—13. *Damna tamen celeres*, &c. "The rapid months, however, repair the losses occasioned by the changing seasons." Before the Julian reformation of the calendar, the Roman months were lunar ones. Hence *lunæ* was frequently used in the language of poetry, even after the change had taken place, as equivalent to *menses.*—15. *Quo.* "To the place whither." Understand *eo* before *quo*, and at the end of the clause the verb *deciderunt.*—*Dives Tullus et Ancus.* The epithet *dives* alludes merely to the wealth and power of Tullus Hostilius and Ancus Martius as monarchs; with a reference, at the same time, however, to primitive days, since Claudian, (15. 109.) when comparing Rome under Ancus with the same city under the emperor, speaks of the "*mœnia pauperis Ancî.*"—16. *Sumus.* "There we remain." Equivalent to *manemus.*—17. *Adjiciant.* "Intend to add."—*Crastina tempora.* "To-morrow's hours."—19. *Amico quæ dederis animo.* "Which thou shalt have bestowed on thyself." *Amico* is here equivalent to *tuo*, in imitation of the Greek idiom, by which φίλος is put for ἐμός, σός, &c.—21. *Splendida arbitria.* "His impartial sentence." The allusion is to a *clear* impartial decision, the justice of which is instantly apparent to all. So, the Bandusian fount is called (Ode 3. 13. 1.) "*splendidior vitro.*" "Clearer than glass."—24. *Restituet.* "Will restore to the light of day."—26. *Infernis tenebris.* "From the darkness of the lower world."

Ode 8. Supposed to have been written at the time of the Saturnalia, at which period of the year, as well as on other stated festivals, it was customary among the Romans for friends to send presents to one another. The ode before us constitutes the poet's gift to Censorinus, and, in order to enhance its value, he descants on the praises of his favourite art.—There were two distinguished individuals at Rome of the name of Censorinus, the father and son. The latter, C. Marcius Censorinus, is most probably the one who is here addressed, as in point of years he was the more fit of the two to be the companion of Horace, and as Velleius Paterculus (2. 102.) styles him, *virum demerendis hominibus genitum.* He was consul along with C. Asinius Gallus, A. U. C. 746.

1—11. 1. *Donarem pateras*, &c. "Liberal to my friends, Censorinus, I would bestow upon them cups and pleasing vessels of bronze," i. e. I would liberally bestow on my friends cups and vessels of beauteous bronze. The poet alludes to the taste for collecting antiques, which then

prevailed among his countrymen.—3. *Tripodas.* The ancients made very frequent use of the tripod for domestic purposes, to set their lamps upon, and also in religious ceremonies. Perhaps the most frequent application of all others was to serve water out in their common habitations. In these instances, the upper part was so disposed as to receive a vase.—4. *Neque tu pessima munerum ferres.* "Nor shouldst thou bear away as thine own the meanest of gifts." A litotes, for *tu optima et rarissima munera ferres.*—5. *Divite me scilicet artium,* &c. "Were I rich in the works of art, which either a Parrhasius or a Scopas produced; the latter in marble, the former by the aid of liquid colours, skilful in representing at one time a human being, at another a god." *Sollers ponere.* A Græcism for *sollers in ponendo,* or *sollers ponendi.* The artists here mentioned are taken by the poet as the respective representatives of painting and statuary.—9. *Sed non hæc mihi vis,* &c. "But I possess no store of these things, nor hast thou a fortune or inclination that needs such curiosities." In other words: I am too poor to own such valuables, while thou art too rich and hast too many of them to need or desire any more.—11. *Gaudes carminibus,* &c. "Thy delight is in verses: verses *we* can bestow, and can fix a value on the gift." The train of ideas is as follows: Thou carest far less for the things that have just been mentioned, than for the productions of the Muse. Here we *can* bestow a present, and can explain, moreover, the true value of the gift. Cups, and vases, and tripods, are estimated in accordance with the caprice and luxury of the age, but the fame of verse is immortal. The bard then proceeds to exemplify the never-dying honours which his art can bestow.

13—33. 13. *Non incisa notis,* &c. "Not marbles marked with public inscriptions, by which the breathing of life returns to illustrious leaders after death." *Incisa* is literally "cut in," or "engraved."—15. *Non celeres fugæ,* &c. "Not the rapid flight of Hannibal, nor his threats hurled back upon him." The expression *celeres fugæ* refers to the sudden departure of Hannibal from Italy, when recalled by the Carthaginians to make head against Scipio. He had threatened that he would overthrow the power of Rome; these threats Scipio hurled back upon him, and humbled the pride of Carthage in the field of Zama.—17. *Non stipendia Carthaginis impiæ.* "Not the tribute imposed upon perfidious Carthage." The common reading is *Non incendia Carthaginis impiæ,* which involves an historical error, in ascribing the overthrow of Hannibal and the destruction of Carthage to one and the same Scipio. The elder Scipio imposed a tribute on Carthage after the battle of Zama, the younger destroyed the city.—18. *Ejus qui domita,* &c. The order of construction is as follows: *Clarius indicant laudes ejus, qui redüit lucratus nomen ab Africa domita, quam,* &c. Scipio obtained the *agnomen* of "*Africanus*" from his conquests in Africa, a title subsequently bestowed on the younger Scipio, the destroyer of Carthage.—20. *Calabræ Pierides.* "The Muses of Calabria." The allusion is to the poet Ennius, who was born at Rudiæ in Calabria, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or metrical chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander.—*Neque si chartæ sileant,* &c. "Nor, if writings be silent, shalt thou reap any reward for what thou mayest have laudibly accomplished." The construction in the text is *mercedem* (illius) *quod bene feceris.*—22. *Quid foret Iliae,* &c. "What would the son of Ilia and of Mars be now, if invidious silence had stifled the merits of Romulus?" In other words; Where would be the fame and the glory of Romulus, if Ennius had been silent in his praise. Horace alludes to

the mention made by Ennius, in his Annals, of the fabled birth of Romulus and Remus.—As regards Ilia, compare Note, Ode 3. 9. 8.—24. *Obstaret.* Put for *obstitisset.*—25. *Ereptum Stygiis fluctibus Aeacum,* &c. "The power, and the favour, and the lays of eminent poets, consecrate to immortality, and place in the islands of the blessed, Aeacus rescued from the dominion of the grave." *Stygiis fluctibus* is here equivalent to *morte.*—27. *Divitibus consecrat insulis.* Alluding to the earlier mythology, by which Elysium was placed in one or more of the isles of the western ocean.—29. *Sic Jovis interest,* &c. "By this means the unwearied Hercules participates in the long-wished-for banquet of Jove." *Sic* is here eqivalent to *carminibus poëtarum.*—31. *Clarum Tyndaridæ sidus.* "By this means the Tyndaridæ, that bright constellation." Understand *sic* at the beginning of this clause. The allusion is to Castor and Pollux. Consult note on Ode 1. 3. 2.—33. *Ornatus viridi tempora pampino.* We must again understand *sic.* "By this means Bacchus, having his temples adorned with the verdant vine-leaf, leads to a successful issue the prayers of the husbandmen." In other words: by the songs of the bards Bacchus is gifted with the privileges and attributes of divinity. Consult note on Ode 3. 8. 7.

Ode 9. In the preceding ode the poet asserts, that the only path to immortality is through the verses of the bard. The same idea again meets us in the present piece, and Horace promises, through the medium of his numbers, an eternity of fame to Lollius. My lyric poems are not destined to perish, he exclaims; for, even though Homer enjoys the first rank among the votaries of the Muse, still the strains of Pindar, Simonides, Stesichorus, Anacreon and Sappho, live in the remembrance of men; and my own productions, therefore, in which I have followed the footsteps of these illustrious children of song, will, I know be rescued from the night of oblivion. The memory of those whom they celebrate descends to after ages with the numbers of the bard, while, if a poet be wanting, the bravest of heroes sleeps forgotten in the tomb. Thy praises then, Lollius, shall be my theme, and thy numerous virtues shall live in the immortality of verse.

M. Lollius Palicanus, to whom this ode is addressed, enjoyed, for a long time, a very high reputation. Augustus gave him, A. U. C. 728, the government of Galatia, with the title of proprætor. He acquitted himself so well in this office, that the emperor, in order to recompense his services, named him consul, in 732, with L. Æmilius Lepidus. In this year the present ode was written, and thus far nothing had occurred to tarnish his fame. Being sent, in 737, to engage the Germans, who had made an irruption into Gaul, he had the misfortune, after some successes, to experience a defeat, known in history by the name of *Lolliana Clades,* and in which he lost the eagle of the fifth legion. It appears, however, that he was able to repair this disaster and regain the confidence of Augustus; for this monarch chose him, about the year 751, to accompany his grandson Caius Cæsar, into the East, as a kind of director of his youth, (*"veluti moderator juventæ."* *Vell. Pat.* 2. 102.) It was in this mission to the East, seven or eight years after the death of our poet, that he became guilty of the greatest depredations, and formed secret plots, which were disclosed to Caius Cæsar by the king of the Parthians. Lollius died suddenly a few days after this, leaving behind him an odious memory. Whether his end was voluntary or otherwise Velleius Paterculus declares himself unable to decide.—We must

not confound this individual with the Lollius to whom the second and eighteenth epistles of the first book are inscribed, a mistake into which Dacier has fallen, and which he endeavours to support by very feeble arguments. Sanadon has clearly shown that these two epistles are evidently addressed to a very young man, the father, probably, of Lollia Paulina, whom Caligula took away from C. Memmius, in order to espouse her himself, and whom he repudiated soon after. We have in Pliny (*N. H.* 9. 35.) a curious passage respecting the enormous riches which this Lollia had inherited from her grandfather.

1—9. 1. *Ne forte credas*, &c. "Do not for a moment believe that those words are destined to perish, which I, born near the banks of the far-resounding Aufidus, am wont to utter, to be accompanied by the strings of the lyre through an art before unknown." Horace alludes to himself as the first that introduced into the Latin tongue the lyric measures of Greece.—2. *Longe sonantem natus*, &c. Alluding to his having been born in Apulia. Consult Ode 3. 30. 10.—5. *Non si priores*, &c. "Although the Mæonian Homer holds the first rank among poets, still the strains of Pindar and the Cæan Simonides, and the threatening lines of Alcæus, and the dignified effusions of Stesichorus, are not hid from the knowledge of posterity." More literally: "The Pindaric and Cæan Muses, and the threatening ones of Alcæus, and the dignified ones of Stesichorus." As regards the epithet *Mæonius*, applied to Homer, consult note on Ode, 1. 6. 2. —7. *Cæa*. Consult note on Ode, 2. 1. 37.—*Alcaei minaces*. Alluding to the effusions of Alcæus against the tyrants of his native island. Consult note on Ode 2. 13. 26. —8. *Stesichorique graves Camoenæ*: Stesichorus was a native of Himera, in Sicily, and born about 632. B. C. He was contemporary with Sappho, Alcæus, and Pittacus. He used the Doric dialect, and besides hymns in honour of the gods, and odes in praise of heroes, composed what may be called lyro-epic poems, such as one entitled "the Destruction of Troy," and another called "the Orestiad."—9. *Nec, si quid olim*, &c. "Nor, if Anacreon, in former days, produced any sportive effusion, has time destroyed this." Time, however, has made fearful ravages, *for us*, in the productions of this bard. At the present day, we can attribute to Anacreon only the fragments that were collected by Unsinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted.

11—43. 11. *Calores Aeoliæ puellæ*. "The impassioned feelings of the Aeolian maid." The allusion is to Sappho. Consult note on Ode, 2. 13. 24. —13. *Non sola comtos*, &c. The order of construction is as follows: *Lacæna Helene non sola arsit comtos crines adulteri, et mirata* (est) *aurum*. —14. *Aurum vestibus illitum*. "The gold spread profusely over his garments," i. e. his garments richly embroidered with gold. 15. *Regalesque cultus et comites*. "And his regal splendour and retinue." *Cultus* here refers to the individual's manner of life, and the extent of his resources.—17. *Cydonio arcu*. Cydon was one of the most ancient and important cities of Crete, and the Cydonians were esteemed the best among the Cretan archers.—18. *Non semel Ilios vexata*. Troy, previous to its final overthrow, had been twice taken, once by Hercules, and again by the Amazons.—19. *Ingens*. "Mighty in arms."—22. *Acer Deiphobus*. Deiphobus was regarded as the bravest of the Trojans after Hector.—29. *Inertiæ*. The dative for *ab inertia*, by a Græcism.—30. *Celata virtus*. "Merit, when uncelebrated," i. e. when concealed from the knowledge of posterity, for want of a bard or historian to celebrate its praises.—*Non*

ego te meis, &c. "I will not pass thee over in silence, unhonoured in my strains."—33. *Lividas.* "Envious."—35. *Rerumque prudens*, &c. "Both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame. Hence the connection in the train of ideas is as follows: And worthy art thou, O Lollius, of being remembered by after ages, for "thou hast a mind," &c.—37. *Vindex.* Put in apposition with *animus*.—38. *Ducentis ad se cuncta.* "Drawing all things within the sphere of its influence."—39. *Consulque non unius anni.* "And not merely the consul of a single year." A bold and beautiful personification, by which the term *consul* is applied to the mind of Lollius. Ever actuated by the purest principles, and ever preferring honour to views of mere private interest, the mind of Lollius enjoys a perpetual consulship.—42. *Rejecit alto dona nocentium*, &c. "Rejects with disdainful brow the bribes of the guilty; victorious, makes for himself a way, by his own arms, amid opposing crowds." *Explicuit sua arma* may be rendered more literally, though less intelligibly, "displays his arms." The "opposing crowds" are the difficulties that beset the path of the upright man, as well from the inherent weakness of his own nature, as from the arts of the flatterer, and the machinations of secret foes. Calling, however, virtue and firmness to his aid, he employs these arms of purest temper against the host that surrounds him, and comes off victorious from the conflict.—46. *Recte.* "Consistently with true wisdom."—*Rectius occupat nomen beati.* "With far more propriety does that man lay claim to the title of happy."—49. *Callet.* "Well knows."

ODE 10. Addressed to Ligurinus.

1—7. 1. *Insperata tuæ*, &c. "When the down shall come unexpected on thy pride." i. e. When the down of advancing years shall cover the smooth cheeks of which thou art now so vain, and shall cause thy beauty to disappear. *Pluma* is here used in the sense of *lanugo*.—3. *Quæ nunc humeris involitant.* "That now float upon thy shoulders."—4. *Est puniceæ flore prior rosæ.* "Surpasses the flower of the blushing rose," i. e. the blushing hue of the rose.—5. *Hispidam.* "Rough with the covering of manhood." The term applies to the beard, the growth of manhood, and not, as some suppose, to the wrinkles of age.—6. *Quoties te in speculo videris alterum.* "As often as thou shalt see thyself quite another person in the mirror," i. e. completely changed from what thou now art.—7. *Quæ mens est hodie*, &c. "Why had I not, when a boy, the same sentiments that I have now, or why, in the present state of my feelings, do not my beardless cheeks return?"

ODE 11. The poet invites Phyllis to his abode, for the purpose of celebrating with him the natal day of Mæcenas, and endeavours, by various arguments, to induce her to come.

1—35. 1. *Est mihi nonum*, &c. "I have a cask full of Alban wine, more than nine years old." The Alban wine is ranked by Pliny only as third-rate; but from the frequent commendation of it by Horace and Juvenal, we must suppose it to have been in considerable repute, especially when matured by long keeping. It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth

year.—3. *Nectendis apium coronis.* "Parsley, for weaving chaplets." *Nectendis coronis* is for *ad nectendas coronas.*— 4. *Est ederæ vis multa.* "There is abundance of ivy."—5. *Fulges.* "Thou wilt appear more beauteous." The future, from the old verb *fulgo*, of the third conjugation, which frequently occurs in Lucretius.—6. *Ridet argento domus.* "The house smiles with glittering silver." Alluding to the silver vessels cleansed and made ready for the occasion, and more particularly for the sacrifice that was to take place.—*Ara castis vincta verbenis.* The allusion is to an *ara cespititia.* Consult notes on Ode 1. 19. 13 and 14.—8. *Spargier.* An archaism for *spargi.* In the old language the syllable *er* was appended to all passive infinitives.—11. *Sordidum flammæ trepidant.* &c. "The flames quiver as they roll the sullying smoke through the house-top," i. e. the quivering flames roll, &c. The Greeks and Romans appear to have been unacquainted with the use of chimnies. The more common dwellings had merely an opening in the roof, which allowed the smoke to escape; the better class of edifices were warmed by means of pipes enclosed in the walls, and which communicated with a large stove, or several smaller ones, constructed in the earth under the building.—14. *Idus tibi sunt agendæ,* &c. "The ides are to be celebrated by thee, a day that cleaves April, the month of sea-born Venus," i. e. thou art to celebrate along with me the ides of April, a month sacred to Venus, who rose from the waves. The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name from the old verb *iduare,* "to divide," (a word of Etrurian origin, according to *Macrobius, Sat.* 1. 15.) because in some cases they actually, and in others nearly, divided the month.—15. *Mensem Veneris.* April was sacred to Venus.—17. *Jure solennis mihi,* &c. "A day deservedly solemnised by me, and almost held more sacred than that of my own nativity."—19. *Affluentes ordinat annos.* "Counts the successive number of his years."—22. *Non tua sortis.* "Above thy rank."—25. *Tenet ambustus Phaëthon,* &c. "Phaëthon, blasted by the thunders of Jove, strikes terror into ambitious hopes," i. e. let the fate of Phaëthon be a warning to all those who seek to rise above their sphere.—26. *Exemplum grave præbet.* "Furnishes a strong admonition."—27. *Terrenum equitem gravatus,* &c. "Who disdained Bellerophon as a rider, because he was of mortal birth."—29. *Te digna.* "Things suited to thy condition."—*Et ultra quam licet,* &c. The construction is, *et,* (ut) *vites disparem, putando nefas sperare ultra quam licet.*—31. *Disparem.* "An unequal alliance." More literally: "One, not thy equal," i. e. whose rank in life is superior to thine.—31. *Meorum finis amorum.*—"Last of my loves."—35. *Quos reddas.* "Which thou mayest recite." The poet invites her to come to him, and learn these measures from his instructions. When she has learnt them, they are to form part of the intended celebration.

Ode 12. It has never been satisfactorily determined, whether the present ode was addressed to the poet Virgil, or to some other individual of the same name. The individual here designated by the appellation of Virgil (be he who he may) is invited by Horace to an entertainment where each guest is to contribute his quota. The poet agrees to supply the wine, if Virgil will bring with him, as his share, a box of perfumes. He begs him to lay aside for a moment his eager pursuit of gain, and his schemes of self-interest, and to indulge in the pleasures of festivity.

1—27. 1. *Jam veris comites*, &c. "Now, the Thracian winds, the companions of Spring, which calm the sea, begin to swell the sails." The allusion is to the northern winds, whose home, according to the poets, was the land of Thrace. These winds began to blow in the commencement of Spring. The western breezes are more commonly mentioned in descriptions of spring, but, as these are changeable and inconstant, the poet prefers, on this occasion, to designate the winds which blow more steadily at this season of the year.—4. *Hiberna nive.*—"By the melting of the winter snow."—6. *Infelix avis.* The reference is here to the nightingale, and not to the swallow. Horace evidently alludes to that version of the story which makes Progne to have been changed into a nightingale and Philomela into a swallow.—*Et Cecropiae domus*, &c. "And the eternal reproach of the Attic line, for having too cruelly revenged the brutal lusts of kings." *Cecropiae* is here equivalent simply to *Atticae*, as Pandion, the father of Progne, though king of Athens, was not a descendant of Cecrops.—11. *Deum.* Alluding to Pan.—*Nigri colles.* "The dark hills," i. e. gloomy with forests. Among the hills, or, more properly speaking, mountains of Arcadia, the poets assigned Lycaeus and Maenalus to Pan as his favorite retreats.—13. *Adduxere sitim tempora.* "The season of the year brings along with it thirst," i. e. the heats of spring, and the thirst produced by them, impel us to the wine-cup.—14. *Pressum Calibus Liberum.* "The wine pressed at Cales." Consult note on Ode 1. 20. 9.—15. *Juvenum nobilium cliens.* Who the "*juvenes nobiles*" were, to whom the poet here alludes, it is impossible to say: neither is it a matter of the least importance. Those commentators who maintain that the ode is addressed to the bard of Mantua, make them to be the young Neros, Drusus and Tiberius, and Döring, who is one of the number that advocate this opinion relative to Virgil, regards *cliens* as equivalent to the German *Günstling*, "favourite."—16. *Nardo vina mereberis.* "Thou shalt earn thy wine with spikenard." Horace, as we have already stated in the introductory remarks, invites the individual, whom he here addresses, to an entertainment, where each guest is to contribute his quota. Our poet agrees to furnish the wine, if Virgil will supply perfumes, and hence tells him he shall have wine for his spikenard.—17. *Parvus onyx.* "A small alabaster box."—*Eliciet cadum.* "Will draw forth a cask," i. e. will cause me to furnish a cask of wine for the entertainment. The opposition between *parvus onyx* and *cadus* is worthy of notice.—18. *Qui nunc Sulpiciis*, &c. "Which now lies stored away in the Sulpician repositories." Consult note on Ode 3. 20. 7. According to Porphyrion in his scholia on this passage, the poet alludes to a certain Sulpicius Galba, a well known merchant of the day.—19. *Donare largus.* A Grœcism for *largus donandi*, or *ad donandum.*—*Amara curarum.* "Bitter cares." An imitation of the Greek idiom, (τὰ πικρὰ τῶν μεριμνῶν), in place of the common Latin form *amaras curas.*—21. *Cum tua merce.* "With thy club," i. e. with thy share towards the entertainment; or, in other words, with the perfumes. The part furnished by each guest toward a feast, is here regarded as a kind of merchandise, which partners in trade throw into a common stock that they may divide the profits.—22. *Non ego te meis immunem*, &c. "I do not intend to moisten thee, at free cost, with the contents of my cups, as the rich man does in some well-stored abode."—26. *Nigrorumque memor ignium.* "And, mindful of the gloomy fires of the funeral pile," i. e. of the shortness of existence.—27. *Misce stultitiam consiliis brevem*, &c. "Blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion." *Desipere* properly signifies "to play the fool," and

hence we obtain other kindred meanings, such as, "to indulge in festive enjoyment," "to unbend," "give loose," &c.

ODE 13. Addressed to Lyce, now advanced in years.

5—28. 5. *Tremulo.* Alluding to the failure of the voice through age. —7. *Doctæ psallere.* A Græcism for *doctæ psallendi*, or *in psallendo.* "Skilled in music and in song." *Psallo* (from the Greek ψάλλω) here means to play on a musical instrument, and accompany it with the voice. Its primitive signification, however, like that of the Greek verb whence it is derived, refers to instrumental performance alone.—8. *Excubat.* "Keeps watch." Cupid stations himself in the cheeks of Chia, watching for his victims.—9. *Importunus.* "The cruel boy." Ironical.—12. *Capitis nives.* "The snows of thy head," i. e. thy locks whitened with the snow of years.—13. *Nec Coæ referunt jam tibi purpuræ*, &c. "Now, neither the purple vestments of Cos, nor sparkling jewels, bring back to thee the moments, which the fleeting day has recorded and shut up in the public registers."—*Coæ purpuræ.* The island of Cos was famed for the manufacture of a species of vestments, termed, from the place where they were made, Coan, (*vestes Coæ.*) They were made of silk, and are described as fine, thin, and indeed almost transparent.—17. *Venus.* "Thy beauty." —*Decens motus.* "Thy graceful deportment."—18. *Illius, illius.* "Of that Lyce, that Lyce."—20. *Surpuerat.* For *surripuerat.*—21. *Felix post Cinaram*, &c. "Ah form, once yielding in beauty to Cinara alone, and famed for every pleasing charm." *Facies* here applies to the entire form, and not merely to the features. Consult note on Ode 4. 1. 3.—24. *Servatura diu parem*, &c. "Intending to preserve Lyce for a long period, so as to be equal to the years of an old crow," i. e. until she should become a rival in years with the aged crow. Consult note on Ode 3. 17. 13. —28. *Dilapsam in cineres facem.* "The torch that had once inflamed them, reduced to ashes."

ODE 14. We have already stated, in the introductory remarks to the fourth ode of the present book, that Horace had been directed by Augustus to celebrate in song the victories of Drusus and Tiberius. The piece to which we have alluded, is devoted, in consequence, to the praises of the former, the present one to those of the latter, of the two princes. In both productions, however, the art of the poet is shown in ascribing the success of the two brothers to the wisdom and fostering counsels of Augustus himself.

1—15. 1. *Quæ cura Patrum*, &c. "What care on the part of the Fathers, or what on the part of the Roman people at large, can, by offerings rich with honours, perpetuate to the latest ages, O, Augustus, the remembrance of thy virtues, in public inscriptions and recording annals?" —2. *Memoribus.* Alluding to the various public monuments, decrees, &c. proceeding from a grateful people.—4. *Titulos.* The reference is to public inscriptions of every kind, as well on the pedestals of statues, as on arches, triumphal monuments, coins, &c.—*Memoresque fastos.* Consult note on Ode 3. 17. 4.—5. *Æternet.* Varro, as quoted by Nonius, (2. 57.) uses this same verb: "*Litteris ac laudibus æternare.*"—7. *Quem legis Expertes Latinæ*, &c. "Whom the Vindelici, free before from Ro-

man sway, lately learned what thou couldst do in war." Or, more freely and intelligibly, "Whose power in war the Vindelici, &c. lately experienced." We have here an imitation of a well-known Greek idiom.—8. *Vindelici.* Consult note on Ode 4. 4. 18.—16. *Genaunos, implacidum genus, Brennosque veloces.* The poet here substitutes for the Ræti and Vindelici of the 4th Ode, the Genauni and Breuni, Alpine nations, dwelling in their vicinity and allied to them in war. This is done apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni and Breuni occupied the *Val d'Agno* and *Val Brunia*, to the east and north-east of the *Lago Maggiore* (Lacus Verbanus.)—13. *Dejecit acer plus vice simplici.* "More than once bravely overthrew."—14. *Major Neronum.* "The elder of the Neros." Alluding to Tiberius, the future emperor. 15. *Immanesque Ratos auspiciis*, &c. "And under thy favouring auspices, drove back the ferocious Ræti." In the time of the republic, when the consul performed any thing in person, he was said to do it by his own conduct and auspices (*ductu, vel imperio, et auspicio suo;*) but if his lieutenant, or any other person, did it by his command, it was said to be done, *auspicio consulis, ductu legati*, under the auspices of the consul, and the conduct of the legatus. In this manner the emperors were said to do every thing by their own auspices, although they remained at Rome.—By the Ræti in the text are meant the united forces of the Ræti, Vindelici, and their allies. The first of these constituted, in fact, the smallest part, as their strength had already been broken by Drusus. Compare Introductory Remarks to the fourth Ode of this book.

17—33. 17. *Spectandus in certamine Martio*, &c. "Giving an illustrious proof in the martial conflict, with what destruction he could overwhelm those bosoms that were devoted to death in the cause of freedom." The poet here alludes to the custom prevalent among these, and other barbarous nations, especially such as were of Germanic or Celtic origin, of devoting themselves to death in defence of their country's freedom.—21. *Exercet.* "Tames."—*Pleiadum choro scindente nubes*, &c. "When the dance of the Pleiades is severing the clouds." A beautiful mode of expressing the rising of these stars. The Pleiades are seven stars in the neck of the bull. They are fabled to have been seven of the daughters of Atlas, whence they are also called *Atlantides.* (*Virg. Georg.* 1. 221.) They rise with the sun on the tenth day before the Calends of May (22d. April) according to Columella. The Latin writers generally call them *Vergiliae*, from their rising about the Vernal Equinox. The appellation of *Pleiades* is supposed to come from πλέω, "to sail," because their rising marked the season when the storms of winter had departed, and every thing favoured the renewal of navigation. Some, however, derive the name from πλείονες, because they appear in a cluster, and thus we find Manilius calling them "*sidus glomerabile.*"—24. *Medios per ignes.* Some commentators regard this as a proverbial expression, alluding to an affair full of imminent danger, and compare it with the Greek διὰ πυρὸς μολεῖν. The scholiast, on the other hand, explains it as equivalent to "*per medium pugnae fervorem.*" We rather think with Gesner, however, that the reference is to some historical event which has not come down to us. 25. *Sic tauriformis volvitur Aufidus.* "With the same fury is the bull-formed Aufidus rolled along." The epithet *tauriformis*, analogous to the Greek ταυρόμορφος, alludes either to the bull's head, or to the horns with which the gods of rivers were anciently represented. The scholiast on Euripides (*Orest.* 1378.) is quite correct in referring the explanation of this to the roaring of their waters. Consult note on Ode,

3. 30. 10.—26. *Qua regna Dauni*, &c. "Where it flows by the realms of Apulian Daunus," i. e. where it waters the land of Apulia. *Praefluit.* For *praeterfluit.* Compare Ode 4. 3. 10.—29. *Agmina ferrata.* "The iron-clad bands."—31. *Metendo.* "By mowing down."—32. *Sine clade.* "Without loss to himself," i. e. with trifling injury to his own army.—33. *Consilium et tuos dives.* "Thy counsel and thy favouring gods," i. e. thy counsel and thy auspices. By the expression *tuos dives*, the poet means the favour of heaven, which had constantly accompanied the arms of Augustus: hence the gods are, by a bold figure, called his own. A proof of this favour is given in the very next sentence, in which it is stated, that, on the fifteenth anniversary of the capture of Alexandrea, the victories of Drusus and Tiberius were achieved over their barbarian foes.

34—52. 34. *Nam, tibi quo die*, &c. "For, at the close of the third lustrum from the day on which the suppliant Alexandrea opened wide to thee her harbours and deserted court, propitious fortune gave a favourable issue to the war." Alexandrea was taken A. U. C. 724, and the war with the Raeti and Vindelici was brought to a close A. U. C. 739.—36. *Vacuam aulam.* Alluding to the retreat of Antony and Cleopatra into the monument.—37. *Lustro.* Consult note on Ode 2. 4. 22.—41. *Cantaber.* Consult note on Ode, 2. 6. 2.—42. *Medusque.* Compare Introductory Remarks, Ode 3. 5, and note on Ode, 1. 26. 3.—*Indus.* Consult note on Ode, 1. 12. 55.—*Scythes.* Consult notes on Ode 2. 9. 23, and 3. 8. 23.—43. *Tutela praesens.* Consult note on Ode 3. 5. 2.—44. *Dominae.* "Mistress of the world."—45. *Fontium qui celat origines Nilus.* The Nile, the largest river of the old world, still conceals, observes Malte-Brun, its true sources from the research of science. At least scarcely any thing more of them is known to us now than was known in the time of Eratosthenes.—46. *Ister.* The Danube. The poet alludes to the victories of Augustus over the Dacians, and other barbarous tribes dwelling in the vicinity of this stream.—46. *Rapidus Tigris.* The reference is to Armenia, over which country Tiberius, by the orders of Augustus, A. U. C. 734, placed Tigranes as king. The epithet here applied to the Tigris is very appropriate. It is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of *Tigr* in the Median tongue, *Diglito* in Arabic, and *Hiddekel* in Hebrew; all which terms denote the flight of an arrow.—47. *Belluosus.* "Teeming with monsters."—48. *Britannis.* Consult note on Ode, 3. 5. 3.—49. *Non paventis funera Galliae.* Lucan (1. 459. *seqq.*) ascribes the contempt of death, which characterised the Gauls, to their belief in the metempsychosis as taught by the Druids.—50. *Audit.* "Obeys."—51. *Sygambri.* Consult note on Ode, 4. 2. 36.—52. *Compositis armis.* "Their arms being laid aside."

ODE 15. The poet feigns, that, when about to celebrate in song the battles and victories of Augustus, Apollo reproved him for his rash attempt, and that he thereupon turned his attention to subjects of a less daring nature, and more on an equality with his poetic powers. The bard therefore sings of the blessings conferred on the Roman people by the glorious reign of the monarch—the closing of the temple of Janus—the prevalence of universal peace—the revival of agriculture—the re-establishment of laws and public morals—the re-kindling splendour of the Roman name.

Hence the concluding declaration of the piece, that Augustus should receive divine honours, as a tutelary deity, from the hands of a grateful people.

1—31. 1. *Phœbus volentem*, &c. "Phœbus sternly reproved me, when wishing to tell on the lyre of battles and subjugated cities, and warned me not to spread my little sails over the surface of the Tuscan sea." To attempt, with his feeble genius, to sing the victories of Augustus, is, according to the bard, to venture in a little bark on a broad tempestuous ocean.—5. *Fruges uberes.* "Abundant harvests." Alluding to the revival of agriculture after the storms of war."—6. *Et signa nostro restituit Jovi.* "And has restored the Roman standards to our Jove." An allusion to the recovery of the standards lost in the overthrow of Crassus and the check of Antony. Consult note on Ode, 1. 26. 3. and Introductory Remarks, Ode 3. 5.—8. *Et vacuum duellis*, &c. "And has closed the temple of Janus Quirinus, free from wars." The temple of Janus was open in war and closed in peace. It had been closed previous to the reign of Augustus, once in the days of Numa, and a second time at the conclusion of the first Punic War. Under Augustus it was closed thrice: once in A. U. C. 725, after the overthrow of Antony, (compare *Orosius*, 6. 22. and *Dio Cassius*, 51. 20.) again in A. U. C. 729, after the reduction of the Cantabri, (compare *Dio Cassius*, 53. 26.) and the third time, when the Dacians, Dalmatians, and some of the German tribes were subdued by Tiberius and Drusus. (Compare *Dio Cassius*, 54. 36.) To this last Horace is here supposed to allude.—9. *Et ordinem rectum*, &c. The order of construction is as follows: *et injecit frena Licentiæ evaganti extra rectum ordinem.* "And has curbed unbridled Licentiousness." Consult note on Ode, 4. 5. 22.—12. *Veteres artes.* "The virtues of former days."—16. *Ab Hesperio cubili.* "From his resting-place in the west."—18. *Exiget otium.* "Shall drive away repose."—20. *Inimicat.* "Embroils." 21. *Non qui profundum*, &c. Alluding to the nations dwelling along the borders of the Danube, the Germans, Ræti, Dacians, &c.—22. *Edicta Julia.* "The Julian edicts." The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.—*Getæ.* Consult note on Ode, 3. 24. 11.—23. *Seres.* Consult note on Ode, 1. 12. 55. Florus states, that the Seres sent an embassy, with valuable gifts, to Augustus. (4. 12. 61.)—*Infidive Persæ.* "Or the faithless Parthians."—24. *Tanain prope flumen orti.* Alluding to the Scythians. Among the embassies sent to Augustus, was one from the Scythians.—25. *Et profestis lucibus et sacris.* "Both on common and sacred days." Consult note on Ode, 1. 18. 7.—26. *Munera Liberi.* Consult note on Ode, 1. 18. 7.—29. *Virtute functos.* "Authors of illustrious deeds."—30. *Lydis remixto carmine tibiis.* "In song, mingled alternate with the Lydian flutes," i. e. with alternate vocal and instrumental music. The Lydian flutes were the same with what were called the right-handed flutes. Among the ancient flutes, those most frequently mentioned are the *tibiæ dextræ* and *sinistræ*, *pares* and *impares*. It would seem that the double flute consisted of two tubes, which were so joined together as to have but one mouth, and so were both blown at once. That which the musician played on with his right-hand was called *tibia dextra*, the right-handed flute; with his left, the *tibia sinistra*, the left-handed flute. The latter had but few holes, and sounded a deep, serious bass; the other had many holes, and a sharper and livelier tone. The right-handed flutes, as has already been remarked, were the same with what were called the Lydian, while the left-handed were identical with what were denominated the Tyrian.—31. *Almæ progeniem Veneris.* An allusion to Augustus, who had passed by adoption

into the Julian family, and consequently claimed descent, with that line, from Ascanius, the grandson of Anchises and Venus.

EPODES.

The term Epode (Ἐπῳδὸς) was used in more than one signification. It was applied, in the first place, to an assemblage of Lyric verses immediately succeeding the Strophe and Antistrophe, and intended to close the period or strain. Hence the name itself from ἐπὶ and ᾠδὴ, denoting something *sung after* another piece. In the next place, the appellation was given to a small Lyric poem, composed of several distichs, in each of which the first verse was an Iambic Trimeter (six feet), and the last a dimeter (four feet.) Of this kind were the Epodes of Archilochus, mentioned by *Plutarch*, in his *Dialogue on Music*, (*c.* 28.—*vol.* 14. *p.* 234. *ed. Hutten.*) and under this same class are to be ranked a majority of the Epodes of Horace. Lastly, the term Epode was so far extended in signification, as to designate *any poem in which a shorter verse was made to follow a long one*, which will serve as a general definition for all the productions of Horace that go by this name. Compare, in relation to this last meaning of the word, the language of *Hephæstion*, (*de Metr. p.* 70. *ed. Pauw.*) *εἰσὶ δ' ἐν τοῖς ποιήμασι καὶ οἱ λίβρνιακῶς οὕτω καλούμενοι ἐπῳδοί, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρηται·* where *περιττόν* corresponds to the Latin *impar*, and refers to a verse unequal to one which has gone before, or, in other words, less than it.

Epode 1. Written a short time previous to the battle of Actium. The bard offers himself as a companion to Mæcenas, when the latter was on the eve of embarking in the expedition against Antony and Cleopatra, and expresses his perfect willingness to share every danger with his patron and friend. Mæcenas, however, apprehensive for the poet's safety, refused to grant his request.

1—18. 1. *Ibis Liburnis*, &c. "Dear Mæcenas, wilt thou venture in the light Liburnian galleys amid the towering bulwarks of the ships of Antony?" If we credit the scholiast Acron, Augustus, when setting out against Antony and Cleopatra, gave the command of the Liburnian galleys to Mæcenas.—5. *Quid nos, quibus te*, &c. The ellipses are to be supplied as follows: *Quid nos faciamus, quibus vita est jucunda si te superstite* vivitur, *si contra* accideris, *gravis?* "And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burthen?".—7. *Jussi.* Understand *a te.*—9. *An hunc laborem*, &c. "Or shall I endure the toils of this campaign with that resolution with which it becomes the brave to bear them?"—12. *Inhospitalem Caucasum.* Consult note on Ode 1. 22. 6.—13. *Occidentis usque ad ultimum sinum.* "Even to the farthest bay of the west," i. e. to the farthest limits of the world on the west.—18. *Major habet.* "More powerfully possesses."—*Ut assidens implumibus*, &c. "As a bird, sitting near her unfledged young, dreads the approaches of serpents more for them when left by her, unable, however, though she be with them, to render any greater aid on that account to her

offspring placed before her eyes." A poetical pleonasm occurs in the term *præsentibus*, and, in a free translation, the word may be regarded as equivalent simply to *iis*. The idea intended to be conveyed by the whole sentence is extremely beautiful. The poet likens himself to the parent bird, and, as the latter sits by her young, though even her presence cannot protect them, so the bard wishes to be with his friend, not because he is able to defend him from harm, but that he may fear the less for his safety while remaining by his side.

23—29. 23. *Libenter hoc et omne*, &c. The idea intended to be conveyed is as follows: I make not this request in order to obtain from thee more extensive possessions, the usual rewards of military service, but in the spirit of disinterested affection, and with the hope of securing still more firmly thy friendship and esteem.—25. *Non ut juvencis*, &c. An elegant hypallage for *non ut plures juvenci illigati meis aratris nitantur*. "Not that more oxen may toil for me, yoked to my ploughs," i. e. not that I may have more extensive estates.—27. *Pecusve Calabris*, &c. "Nor that my flocks may change Calabrian for Lucanian pastures, before the burning star appears," i. e. nor that I may own such numerous flocks and herds, as to have both winter and summer pastures. An hypallage for *Calabra pascua mutet Lucanis*. The more wealthy Romans were accustomed to keep their flocks and herds in the rich pastures of Calabria and Lucania. The mild climate of the former country made it an excellent region for winter pastures; about the end of June, however, and a short time previous to the rising of the dog-star, the increasing heat caused these pastures to be exchanged for those of Lucania, a cool and woody country. On the approach of winter, Calabria was re-visited.—29. *Nec ut superni*, &c. "Nor that my glittering villa may touch the Circæan walls of lofty Tusculum," i. e. nor that my Sabine villa may be built of white marble, glittering beneath the rays of the sun, and be so far extended as to reach even to the walls of Tusculum. The distance between the poet's farm and Tusculum was more than twenty-five miles.—*Candens*. Alluding to the style of building adopted by the rich.—*Tusculi Circææ mania*. Tusculum was said to have been founded by Telegonus, the son of Ulysses and Circe. Compare Ode 3. 29. 8.

33—34. 33. *Chremes*. Acron supposes the allusion to be to Chremes, a character in Terence. This, however, is incorrect. The poet refers to one of the lost plays of Menander, entitled the "Treasure," (Θησαυρὸς,) an outline of which is given by Donatus in his notes on the Eunuch of Terence, (*Prol.* 10.) A young man, having squandered his estate, sends a servant, ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground, in which the monument stood, to a covetous old man, to whom the servant applied to help him to open the monument; in which they discovered a hoard of gold and a letter. The old man seizes the treasure, and keeps it, under pretence of having deposited it there, for safety, during times of war, and the young fellow goes to law with him. —34. *Discinctus aut perdam ut nepos*. "Or squander away like a dissolute spendthrift." Among the Romans, it was thought effeminate to appear abroad with the tunic loosely or carelessly girded. Hence *cinctus* and *succinctus* are put for *industrius, expeditus*, or *gnavus*, diligent, active, clever, because they used to gird the tunic when at work: and, on the other hand, *discinctus* is equivalent to *iners, mollis, ignavus*, &c.—*Nepos*. The primitive meaning of this term is "a grandson:" from the too great indulgence, however, generally shewn by grandfathers, and the ruinous

consequences that ensued, the word became a common designation for a prodigal.

EPODE 2. The object of the poet is to shew with how much difficulty a covetous man disengages himself from the love of riches. He, therefore, supposes an usurer, who is persuaded of the happiness and tranquillity of a country life, to have formed the design of retiring into the country and renouncing his former pursuits. The latter calls in his money, breaks through all engagements, and is ready to depart, when his ruling passion returns, and once more plunges him into the vortex of gain.—Some commentators, dissatisfied with the idea that so beautiful a description of rural enjoyment should proceed from the lips of a sordid usurer, have been disposed to regard the last four lines of the epode as spurious, and the appendage of a later age. But the art of the poet is strikingly displayed in the very circumstance which they condemn, since nothing can show more clearly the powerful influence which the love of riches can exercise over the mind, than that one who, like Alphius, has so accurate a perception of the pleasures of a country life, should, like him, sacrifice them all on the altar of gain.

1—22. 1. *Procul negotiis.* "Far from the busy scenes of life."—2. *Ut prisca gens mortalium.* An allusion to the primitive simplicity of the golden age.—3. *Exercet.* "Ploughs."—4. *Solutus omni fœnore.* "Freed from all manner of borrowing and lending," i. e. from all money-transactions. The interest of money was called *fœnus*, or *usura*. The legal interest at Rome, toward the end of the republic and under the first emperors, was one *As* monthly for the use of a hundred, equal to 12 *per cent*, *per annum*. This was called *usura centesima*, because in a hundred months the interest equalled the capital.—5. *Neque excitatur*, &c. "Neither as a soldier is he aroused by the harsh blast of the trumpet, nor does he dread, as a trader, the angry sea."—7. *Forum.* "The courts of law."—*Superba civium*, &c. "The splendid thresholds of the more powerful citizens. The portals of the wealthy and powerful. Some, however, understand by *superba*, an allusion to the haughtiness displayed by the rich towards the clients at their gates. In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations.—12. *Inscrit.* "Ingrafts."—13. *Mugientium.* Understand *boum*.—14. *Errantes.* "Grazing."—16. *Infirmas.* "Tender." Compare the remark of Döring: "*Natura enim sua imbecilles sunt oves.*"—17. *Decorum mitibus pomis.* "Adorned with mellow fruit."—19. *Insitiva pira.* "The pears of his own grafting."—20. *Certantem et uvam*, &c. "And the grape vieing in hue with the purple." *Purpuræ* is the dative, by a Græcism, for the ablative.—21. *Priape.* Priapus, as the god of gardens, always received, as an offering, the first produce of the orchards, &c. Compare note on Ode 3. 29. 22.—*Tutor finium.* "Tutelary god of boundaries."

24—47. 24. *In tenaci gramine.* "On the matted grass." The epithet *tenaci* may also, but with less propriety, be rendered, "tenacious," or "strong-rooted."—25. *Labuntur altis*, &c. "In the mean time the streams glide onward beneath the high banks." Some editions have *rivis* for *ripis*, but the expression *altis rivis* ("with their deep waters") does not suit the season of summer so well as *altis ripis*, which alludes to the

decrease of the waters by reason of the summer heats.—26. *Querulæ.* "Utter their plaintive notes."—27. *Frondesque lymphis*, &c. "And the leaves murmur amid the gently flowing waters," i. e. the pendant branches murmur, as they meet the rippling current of the gently-flowing stream.—28. *Quod.* "All which."—29. *Tonantis annus hibernus Jovis.* "The wintry season of tempestuous Jove." The allusion is to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter.—30. *Comparat.* "Collects together."—31. *Multa cane.* "With many a hound."—33. *Aut amite levi*, &c. "Or spreads the fine nets with the smooth pole." *Ames* denotes a pole or staff to support nets.—*Levi.* We have rendered this epithet, as coming from *lēvis;* it may also, however, have the meaning of "light," and be regarded as coming from *levis.* Consult note, page XVIII, of this volume.—35. *Advenam.* "From foreign climes." Alluding to the migratory habits of the crane, and its seeking the warm climate of Italy at the approach of winter. Cranes formed a favourite article on the tables of the rich.—37. *Quis non malarum*, &c. "Who, amid employments such as these, does not forget the anxious cares which love carries in its train?" Complete the ellipsis as follows: *Quis non obliviscitur malarum curarum, quas cura*, &c.—39. *In partem juvat*, &c. "Aid, on her side, in the management of household affairs, and the rearing of a sweet offspring."—41. *Sabina.* The domestic virtues and the strict morality of the Sabines are frequently alluded to by the ancient writers.—*Aut perusta solibus*, &c. "Or the wife of the industrious Apulian, embrowned by the sun."—43. *Sacrum.* The hearth was sacred to the Lares.—*Vetustis.* In the sense of *Aridis.* 45. *Lætum pecus.* "The joyous flock." 47. *Horna vina.* "This year's wine." The poor, and lower orders, were accustomed to drink the new wine from the dolium, after the fermentation had subsided. Hence it was called *vinum doliare.*

49—54. 49. *Lucrina conchylia.* "The Lucrine shell-fish." The Lucrine lake was celebrated for oysters and other shell-fish.—50. *Rhombus.* "The turbot."—*Scari.* The Scarus ("Scar," or "Char,") was held in high estimation by the ancients. Pliny (*H. N.* 9. 17.) remarks of it, that it is the only fish which ruminates: an observation which had been made by Aristotle before him; and hence, according to this latter writer, the name μήρυς, given to it by the Greeks. The ancients, however, were mistaken, on this point, and Buffon has corrected their error. The roasted Scarus was a favourite dish (compare *Athenæus* 7. *ed. Schweigh. vol.* 3. *p.* 175.) and the liver of it was particularly commended.—51. *Si quos Eois*, &c. "If a tempest, thundered forth over the Eastern waves, turn any of their number to this sea."—53. *Afra avis.* "The Guinea-fowl." Some commentators suppose the turkey to be here meant, but erroneously, since this bird was entirely unknown to the ancients. Its native country is America. On the other hand, the Guinea fowl (*Numida Meleagris*) was a bird well known to the Greeks and Romans.—54. *Attagen Ionicus.* "The Ionian attagen." A species, probably, of heath-cock. Alexander the Myndian, (*Athenæus*, 9. 39. *vol.* 3. *p.* 431. *ed. Schweigh.*) describes it as being a little larger than a partridge, having its back marked with numerous spots, in colour approaching that of a tile, though somewhat more reddish. Mr. Walpole thinks it is the same with the *Tetrao Francolinus.* (*Walpole's Collect. vol.* 1. *p.* 262. *in notis.*)

57—67. 57. *Herba lapathi.* The *lapathum*, a species of sorrel, takes its name (λάπαθον) from its medicinal properties, (λαπάσσω, purgo,)

58. *Malox.* Compare note on Ode 1. 31. 16.—59. *Terminalibus.* The *Terminalia*, or festival of Terminus, the god of boundaries, were celebrated on the 23d of February (7th day before the Calends of March.)—60. *Hadus ereptus lupo.* Compare the explanation of Gesner. "*Ad frugalitatem rusticam refertur. Non mactaturus paterfamilias hædum integrum, opulatur ereptum lupo, et alioqui periturum.*"—65. *Postisque vernas*, &c. "And the slaves ranged around the shining Lares, the proof of a wealthy mansion." The epithet *renidentes* is well explained by Döring: "*Ignis in face accensi splendore refulgentes.*"—67. *Hæc ubi locutus*, &c. "When the usurer Alphius had uttered these words, on the point of becoming an inhabitant of the country, he called in all his money on the Ides—on the Calends (of the ensuing month) he seeks again to lay it out!" The usurer, convinced of the superior felicity which a country-life can bestow, calls in all his outstanding capital, for the purpose of purchasing a farm; but when the Calends of the next month arrive, and bring with them the usual period for laying out money at interest, his old habits of gain return, the picture which he has just drawn fades rapidly from before his view, and the intended cultivator of the soil becomes once more the usurer Alphius.—Among the Romans, the Calends and Ides were the two periods of the month when money was either laid out at interest, or called in. As the interest of money was usually paid on the Calends, they are hence called *tristes* (*Serm.* 1. 3. 87.) and *celeres.* (*Ovid. Rem. Am.* 561.) and a book in which the sums demanded were marked, was termed *Calendarium.* (*Senec. Benef.* 1. 2. and 7. 10. *Id. Ep.* 14. 87.)

EPODE 3. Mæcenas had invited Horace to sup with him, and had sportively placed, amid the more exquisite viands, a dish highly seasoned with garlic: (*moretum alliatum.* Compare *Donatus, ad Terent. Phorm.* 2. 2.) Of this the poet partook, but having suffered severely in consequence, he here wreaks his vengeance on the offending plant, describing it as a sufficient punishment for the blackest crimes, and as forming one of the deadliest of poisons.

1—20. 1. *Olim.* "Hereafter."—3. *Edit cicutis*, &c. "Let him eat garlic, more noxious than hemlock." The poet recommends garlic as a punishment, instead of hemlock, the usual potion among the Athenians. *Edit* is given for *edat*, according to the ancient mode of inflecting, *edim, edis, edit;* like *sim, sis, sit.* This form is adopted in all the best editions. The common reading is *Edat.*—4. *O dira messorum ilia.* Garlick and wild-thyme (*serpyllum,*) pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers, and those who had laboured in the heat. The poet expresses his surprise at their being able to endure such food.—5. *Quid hoc veneni*, &c. "What poison is this that rages in my vitals?"—6. *Viperinus cruor.* The blood of vipers was regarded by the ancients as a most fatal poison.—7. *Fefellit.* In the sense of *latuit.*—*An malos Canidia*, &c. "Or did Canidia dress the deadly dish?" Canidia, a reputed sorceress, ridiculed by the poet in the fifth Epode. Compare the Introductory Remarks to that piece.—9. *Ut.* "When."—11. *Ignota tauris*, &c. An hypallage for *ignotis tauros illigaturum jugis.* An allusion to the fire-breathing bulls that were to be yoked by Jason as one of the conditions of his obtaining from Aeetes the golden fleece.—12. *Perunxit hoc Iasonem.* Medea gave Jason an unguent, with which he was to anoint his person, and by the virtues of which he was to be safe from harm. The poet pleasantly

asserts, that this was none other than the juice of garlic.—13. *Hoc delibutis*, &c. "By presents infected with this having taken vengeance on her rival, she fled away on a winged serpent." Alluding to the fate of Creusa, or Glauce, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents.—15. *Nec tantus unquam*, &c. "Nor hath such scorching heat from the stars ever settled on thirsty Apulia." The allusion is to the supposed influence of the dog-star in increasing the summer heats.—17. *Nec munus humeris*, &c. "Nor did the fatal gift burn with more fury on the shoulders of the indefatigable Hercules." The reference is to the poisoned garment which Dejanira sent to Hercules, and which had been dipped in the blood of the Centaur Nessus, slain by one of the arrows of Hercules.—19. *Si quid unquam*, &c. "If thou shalt ever desire such food as this," i. e. such food as garlic. *Concupiveris* is equivalent in spirit to *comederis*.—20. *Jocose*. This epithet is here used, not with reference to the general character of Mæcenas, but simply in allusion to the practical joke which he had played off at the expense of the bard. Compare Introductory Remarks.

EPODE 4. Addressed to some individual, who had risen amid the troubles of the civil war from the condition of a slave to the rank of military tribune and to the possession of riches, but whose corrupt morals and intolerable insolence had made him an object of universal detestation. The bard indignantly laments, that such a man should be enabled to display himself proudly along the Sacred Way, should be the owner of extensive possessions, and should, by his rank as tribune, have it in his power to sit among the Equites at the public spectacles, in advance of the rest of the people.—The scholiasts Acron and Porphyrion make this Epode to have been written against Menas, the freedman of Pompey, an opinion adopted by the earlier commentators. In most MSS. too, it is inscribed to him. The more recent editors, however, have rejected this supposition, and with perfect propriety. We read no where else of Menas' having obtained the office of military tribune, nor of any servile punishments which he had undergone in a peculiar degree, while still in a state of slavery, neither is any mention made here of that perfidy and frequent changing of sides which formed so great a blot in the character of this individual. Consult note on Ode 3. 16. 15.

1—9. 1. *Lupis et agnis*, &c. "There is as strong an aversion on my part towards thee, O thou, whose back has been galled by the Iberian lash, and whose legs have been lacerated by the hard fetter, as falls by nature to the lot of wolves and lambs."—3. *Ibericis funibus*. Alluding to a lash composed of ropes made of the *spartum*, or Spanish broom.—4. *Dura compede*. Among the Romans, the worse kind of slaves were compelled to work in fetters, as well in the *ergastulum*, or work-house, as in the fields.—7. *Sacram metiente te viam*. "As thou struttest proudly along the Sacred Way." The term *metiente* well describes the affected dignity of the worthless upstart, in his measuring, as it were, his very steps.—*Sacram viam*. The sacred way was a general place of resort for the idle, and for those who wished to display themselves to public view. Compare Sat. 1. 9. 1.—8. *Cum bis trium ulnarum toga*. The wealthy and luxurious were fond of appearing abroad in long and loose gowns, as a mark of their opulence and rank.—9. *Ut*

ora verlat, &c. "How the indignation of those who pass to and fro, most openly expressed, turns their looks on thee."

11—20. 11. *Sectus flagellis*, &c. "This wretch, (say they) cut with the rods of the triumvirs until the beadle was weary," &c. The allusion is to the *Triumviri Capitales*, who judged concerning slaves and persons of the lowest rank, and who also had the charge of the prison and of the execution of condemned criminals.—13. *Arat.* In the sense of *possidet.—Falerni fundi.* The wealthy Romans were accustomed to have large possessions in the fertile territory of Campania, which is here designated by the name of its celebrated vineyards.—14. *Et Appiam mannis terit.* "And wears out the very Appian way with his horses," i. e. is constantly frequenting the Appian way with his long train of equipage.—15. *Sedilibusque magnus*, &c. According to the law of L. Roscius Otho, passed A. U. C. 686, fourteen rows of benches, immediately after the orchestra, a place where the senate sat, were appropriated in the theatre and amphitheatre for the accommodation of the knights. As the tribunes of the soldiers had an equal right with the Equites, they were entitled to seats in this same quarter; and hence the individual to whom the poet alludes, though of servile origin, boldly takes his place on the foremost of the equestrian benches, nor fears the law of Otho.—17. *Quid attinet*, &c. "To what purpose is it, that so many vessels, their beaks armed with heavy brass, are sent against pirates and a band of slaves, if this wretch is made a military tribune?" The idea intended to be conveyed is as follows: Why go to so much expense in equipping fleets against pirates and slaves, when slaves at home elevate themselves to the highest stations. The allusion appears to be to the armament fitted out by Octavianus (Augustus) against Sextus Pompeius, A. U. C. 718, whose principal strength consisted of pirates and fugitive slaves.—20. *Tribuno militum.* In each legion there were six military tribunes, each of whom in battle seems to have had charge of ten centuries, or about a thousand men; hence the corresponding Greek appellation is χιλιάρχης.

EPODE 5. The bard ridicules Canidia, who, herself advanced in years, was seeking by incantations and charms to regain the affections of the old and foolish Varus. A strange scene of magic rites is introduced, and the piece opens with the piteous exclamations of a boy of noble birth, whom Canidia and her associate hags are preparing to kill by a slow and dreadful process, and from whose marrow and dried liver a philtre or love-potion is to be prepared, all-powerful for recalling the inconstant Varus. It will be readily perceived that the greater part of this is mere fiction, and that the real object of the poet is to inflict well-merited chastisement on those females of the day, in whose licentious habits age had been able to produce no alteration, and who, when their beauty had departed, had recourse to strange and superstitious expedients for securing admirers.

1—24. 1. *At, O deorum*, &c. The scene opens, as we have already remarked, with the supplications of a boy, who is supposed to be surrounded by the hags, and who reads their purpose in their looks. He conjures them to have compassion on him by the tenderness of mothers for their children, by his birth, and by the justice of the gods.—4. *Truces.* "Fiercely turned."—5. *Partubus veris.* Alluding to the frequent stealing of infants on the part of these hags.—7. *Per hoc inane*, &c. "By this vain

ornament of purple." Young men of family wore a gown bordered with purple, called the *toga prætexta*, until the age of seventeen, when they put on the *toga virilis*. The epithet *inane* expresses the disregard of Canidia for this emblem of rank.—9. *Aut uti petita*, &c. "Or like a savage beast of prey wounded by the dart."—11. *Ut hæc trementi*, &c. "When the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. Under the term *insignia*, the poet includes both the *toga prætexta* and the *bulla*. This latter was a golden ball, or boss, which hung from the neck on the breast, as some think in the shape of a heart, but, according to others, round, with the figure of a heart engraved on it. The sons of freedmen, and of poorer citizens, used only a leathern boss.—15. *Canidia, brevibus implicata*, &c. "Then Canidia, having entwined her locks and dishevelled head with small vipers," &c. The costume most commonly assigned to the furies is here imitated.—17. *Jubet sepulcris*, &c. Preparations are now made for the unhallowed rites; and first, the wood to be used for the fire must be that of the wild-fig-tree, torn up from a burying-place. The wood supposed to be employed on such occasions was always that of some inauspicious or ill-omened tree, and in this class the wild-fig-tree was particularly ranked, both on account of its sterility, and its springing up spontaneously among tombs.—18. *Cupressus funebres*. "Funereal cypresses." Consult note on Ode, 2. 14. 23.—19. *Et uncta turpis ova ranæ sanguine*, &c. The order of construction is as follows: *Et ova* nocturnæ *strigis, uncta sanguine turpis ranæ, plumamque nocturnæ strigis*. "And the eggs, smeared with the blood of a loathsome toad, and the plumage, of a midnight screech-owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous.—21. *Iolcos*. A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar, (*Nem.* 4. 87.) at the foot of mount Pelion, and was the birth-place of Jason and his ancestors.—*Iberia*. A tract of country bordering upon, and situate to the east of, Colchis. The allusion is consequently to the same herbs in the use of which Medea is reputed to have been so skilful.—24. *Flammis aduri Colchicis*. "To be concocted with magic fires." The epithet *Colchicis* is here equivalent to *magicis*, i. e. such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites.

25—46. 25. *Expedita*. "With her robe tucked up." The term may also be simply rendered, "active." Consult note on Epode 1. 34.—*Sagana*. Sagana, Veia, and Folia were sorceresses attendant on Canidia.—26. *Avernales aquas*. Waters brought from the lake Avernus, and used here for the purposes of magic lustration.—27. *Marinus echinus*. "A sea-urchin." The sea-urchin among fishes is analogous to the hedge-hog among land-animals, and hence the name *echinus* (ἐχῖνος) applied by the ancients to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state.—28. *Laurens aper*. The marshes of Laurentum, in ancient Latium, were famous for the number and size of the wild boars which they bred in their reedy pastures.—29. *Abacta nulla conscientia*. "Deterred by no remorse."—30. *Humum exhauriebat*. "Began to dig a pit."—32. *Quo posset infossus puer*, &c. "In which the boy, having his body buried, might pine away in full view of food changed twice or thrice during the long day." The expression *longo die* is well explained by Mitscherlich: "*Qui puero fame excruciato longissimus videbatur*."—35. *Quum promineret ore*, &c. "Projecting with his face above the surface of the ground, as

far as bodies suspended by the chin are out of the water," i. e. as far as the persons of those who swim appear above the level of the water.—37. *Exsucca medulla.* "His marrow destitute of moisture."—38. *Amoris esset poculum.* "Might form the ingredients of a potion for love." A philtre, which had the power of producing love.—39. *Interminato quum semel*, &c. "When once his eye-balls had withered away, fixed steadily on the forbidden food." *Quum semel* is here equivalent to *simul ac.*—42. *Ariminensem.* "The Ariminian." A native of Ariminum, now *Rimini*, the first town on the coast of Umbria, below the Rubicon.—43. *Otiosa Neapolis.* "Idle Naples." This city, by the advantage of its situation, and the temperature of its climate, was always regarded as the abode of idleness and pleasure. The epithet *otiosa* may also be applied to Naples as the seat of literary leisure, but with less propriety in the present instance.—45. *Excantata.* "Charmed from their places."—*Vocc Thessala.* "By magic spell." Consult note on verse 21.—46. *Lunamque coelo deripit.* That the moon could be brought down by magic was a common superstition among the ancients, and the Thessalians were thought to be possessed of this art more than any other people.

47—66. 47. *Hic irresectum*, &c. The long, uncut nail, occupies a prominent place in the costume of the ancient sorceresses.—49. *Quid dixit? aut quid tacuit?* Equivalent in spirit to *Nefaria quaeque effata et palam professa est.*—51. *Nox et Diana.* Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites.—*Quae silentium regis.* An allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic.—53. *Nunc, nunc adeste*, &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to: "*Mihi propitiae sitis, ira vestra in hostes obligata.*" The scholiast is wrong in supposing the meaning of the latter part to be, "*in Varum iram vestram effundite.*—54. *Numen.* "Power."—57. *Senem, quod omnes rideant*, &c. "May the dogs of the Subura drive him hither with their barking, that all may laugh at his expense, the aged profligate, anointed with an essence more powerful than any which my hands have hitherto prepared."—*Senem adulterum.* The allusion is to Varus, and the manner in which he is here indicated by Canidia, tends indirectly to cast ridicule upon herself for seeking to reclaim such an admirer.—58. *Suburana canes.* The Subura was the most profligate quarter of Rome, and the rambles of Varus, therefore, in this part of the capital, were any thing else but creditable.—59. *Nardo perunctum.* The allusion here is an ironical one. Canidia does not refer to any actual unguent of her own preparing, but to the virtues of the magic herbs, which are to be all powerful in recalling the inconstant Varus.—61. *Quid accidit*, &c. The dash at the end of the preceding verse is placed there to denote, that Canidia, after having proceeded thus far with her incantations, pauses in expectation of the arrival of Varus, which is to be their intended result. When this, however, is delayed longer than she imagined it would be, the sorceress resumes her spell: "What has happened? Why are my direful drugs less powerful than those of the barbarian Medea?" i. e. Why have these once efficacious spells lost all their power in bringing back the absent Varus?—*Barbarae.* This epithet, here applied to Medea, in imitation of the Greek usage, is intended merely to designate her as a native of a foreign land, i. e. Colchis.—63. *Quibus superbam fugit*, &c. Consult note on Epode 3. 13.—65. *Tabo.* Equivalent to *veneno.*—66. *Incendio abstulit.* Compare the graphic picture drawn by Euripides (*Med.* 1183. *seqq.*) of the unearthly fires which consumed the unfortunate rival of Medea.

68. *Fefellit me.* "Has escaped my notice."—69. *Indormit* [illegible] The order of construction is as follows: "*Indormit cubilibus* [illegible] *aliarum pellicum, unctis oblivione mei.*" The expression *unctis* [illegible] *mei* is entirely figurative, as if the beds, to which she alludes, had been perfumed with drugs which inspired Varus with a complete forgetfulness of herself.—71. *Ah! ah! solutus,* &c. At the conclusion of the last verse, Canidia is supposed to stand for a moment lost in meditation as to the cause which could have rendered her spells so inefficient. On a sudden, discovering the reason, she exclaims, "Ah! ah! he roves about, set free by the charm of some more skilful sorceress."—73. *Non usitatis, Vare, potionibus,* &c. "By the force of strange potions then, O Varus, (thou that are destined to shed many tears) shalt thou return to me; nor shall thy affections ever go back again to another, though attempted to be called off by Marsian enchantments." The term *multa* is here put by a Græcism for *multum.* 74. *Caput.* Equivalent here to the personal pronoun *tu.* Compare Ode, 1. 24. 1.—76. *Marsis vocibus.* The Marsi, according to some authorities, (*Plin. H. N.* 7. 2.), were descended from Marsus, a son of Circe, and hence were represented as potent enchanters.—77. *Majus parabo,* &c. "I will prepare a more efficacious, I will mix for thee, disdaining me, a more potent, draught. And sooner shall the heavens sink beneath the sea, the earth being spread above, than thou not so burn with love for me as this bitumen now burns amid the gloomy fires." While uttering this spell, Canidia casts the bitumen into the magic fire, from which a dark, thick smoke immediately arises.

83—101. 83. *Sub haec.* "Upon this."—84. *Lenire.* "Attempted to move." The infinitive is here put for the imperfect of the indicative. This construction is usually explained by an ellipsis of *coepit* or *coeperunt,* which may often be supplied; in other cases, however, it will not accord with the sense. In the present instance, *tentavit* may be understood.—There appears to be some analogy between this usage of the infinitive in Latin, and the idiom of the Greek, by which the same mood, taken as an absolute verbal idea only, is made to stand for the imperative.—85. *Unde.* "In what words." The unhappy boy is at a loss in what words to express his angry and indignant feelings at the horrid rites practised by the hags, and at the still more horrid cruelty which they meditate toward himself.—86. *Thyesteas preces.* "Imprecations." Such as Thyestes uttered against Atreus.—87. *Venena magica,* &c. "Drugs, of magic influence, may confound indeed the distinctions between right and wrong, but they cannot alter the destiny of mortals." The idea intended to be conveyed is this: The spells of the sorceress may succeed in accomplishing the darkest of crimes, but they cannot avert the punishment which such offences will inevitably receive.—89. *Diris agam vos.* "With my curses will I pursue you." After *diris* understand *precibus.*—92. *Nocturnus occurram Furor.* "I will haunt you as a tormentor in the night-season."—94. *Quae vis deorum,* &c. "Such is the power of those divinities the Manes." The ellipsis is to be supplied as follows: "*Ea vi quae vis est,*" &c.—97. *Vicatim.* "From street to street."—98. *Obscenas anus.* "Filthy hags."—99. *Different.* "Shall tear."—100. *Esquilinae alites.* The birds of prey frequented the Esquiline quarter, because here the bodies of malefactors were left exposed, and here also the poor, and slaves, were interred. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Mæcenas. Consult note on Ode, 3. 29. 10.—101. *Neque hoc parentes,* &c. The boy's last thoughts, observes Francis, are ten-

derly employed in reflecting upon the grief of his parents; yet he seems to comfort them, and at the same time to confirm the truth of his prediction by that consolation which they shall receive in the death of these sorceresses.

EPODE 6. Addressed to a cowardly and mercenary slanderer.—It is commonly thought that this piece was written against Cassius Severus; and, in many editions, it appears with an inscription to this effect. Such a supposition, however, is perfectly gratuitous. It is probable that the title in question originated with some scholiast, who, having read in Tacitus (*Ann.* 1. 72. and 4. 21f) of the licentious spirit and defamatory pen of Cassius Severus, erroneously imagined him to be the one whom the poet here attacks.

1—14. 1. *Quid timerentes*, &c. "Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?" By the term *hospites* are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.—3. *Inanes.* As proceeding from a cowardly and spiritless cur. —4. *Remorsurum.* "Who am ready to bite in return."—5. *Molossus, aut fulvus Lacon.* "A Molossian, or a tawny Laconian dog." The Molossian and Laconian dogs were of a robust make, and valuable as well in hunting wild beasts, as in defending the flocks from nocturnal thieves, and from the attacks of wolves. The Molossi occupied the north-eastern part of Epirus.—6. *Amica vis.* "A friendly aid."—7. *Agam quacunque præcedet fera.* "I will pursue whatever savage beast shall go before me." Put for *agam quamcunque quæ mihi præcedet feram.*—10. *Projectum odoraris cibum.* "Smell at the food thrown to thee." A figurative mode of expressing that the individual whom he attacks was easily bribed to silence.—12. *Parata tollo cornua.* The poet alludes to his Iambics, with which he stands prepared to assail all evil-doers, as the bull is ready with its horns against every one who provokes it to the attack.—13. *Qualis Lycambæ*, &c. "Like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." *Lycambæ* is the dative, by a Græcism, for the ablative, and by another Græcism, *Bupalo*, the dative, is put for *Bupali.*—*Lycambæ.* The allusion is to Archilochus. Lycambes had promised him his daughter Neobule in marriage, but afterwards changed his mind and gave her to another. Archilochus, in revenge, wrote a poem against him, in Iambic verse, so cruelly satirical that both father and daughter hung themselves in despair. Such at least is the common account. It would seem, however, from some authorities, that Neobule killed herself, not on account of the verses of Archilochus, but through despair at the loss of her father. Compare *Schoell, Hist. Lit. Græc. vol.* 1. *p.* 199.—14. *Bupalo.* The allusion is to the poet Hipponax, and the brothers Bupalus and Anthermus.

EPODE 7. After the overthrow of Sextus Pompeius, the Republic seemed once more destined to taste of repose. The respite, however, was of short duration, and the enmity of Octavianus and Antony soon rekindled the flames of war. It was about this period that the present poem was written. The bard mourns over the intestine divisions of his countrymen, and imputes the horrors of the civil wars to the evil destiny entailed upon the Romans by the blood of Remus.

1—20. 1. *Scelesti.* "Stained with guilt." An allusion to the guilt and bloodshed of the civil wars.—2. *Conditi.* "So lately sheathed." Understand *vaginis.* The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks.—3. *Campis atque Neptuno super.* "On the fields, and on the Ocean." Equivalent to *terra marique.* Compare Ode 2. 1. 29.—5. *Non ut superbas,* &c. The idea intended to be conveyed is as follows. These swords are not drawn against the enemies of our country, as they were in former days against haughty Carthage, and as they now should be against the Britons still bidding defiance to our arms: they are to be turned upon ourselves, they are to enter our own bosoms, in order that the wishes of the Parthians, of our bitterest foes, may be accomplished, and that Rome may fall in ruin by the hands of her sons.—7. *Intactus.* "Still unsubdued."—*Descenderet Sacra catenatus via.* "Might descend in chains along the Sacred Way." i. e. might be led in triumph through the streets of the capital, and, after this, be consigned to imprisonment and death. In the celebration of the triumph, the Roman general, when he began to turn his chariot from the Forum to the Capitoline mount, ordered the captive kings, and leaders of the enemy, to be led to prison and there put to death, (*in carcerem descendere.*)—11. *Hic mos.* "This custom" of raging against their own species.—*Fuit.* The aorist, in the sense of *deprehenditur,* "is found."—12. *Nunquam nisi in dispar feris.*—"Which are never cruel except towards animals of a different kind."—13. *Vis acrior.* "Some superior power."—14. *Culpa.* "The guilt of your forefathers, entailed upon their offspring." The allusion is to the guilt of Romulus, which is to be atoned for by posterity.—15. *Pallor albus.* "A deadly paleness." Consult note on Ode 3. 10. 14.—16. *Mentesque perculsæ stupent.* "And their conscience-stricken minds are stupified."—17. *Sic est,* &c. After a pathetic pause, as Sanadon remarks, Horace adheres to the two last causes he had mentioned. He therefore imputes the civil wars to the destinies, and to the death of Remus; as if the destinies had condemned the Romans to expiate the fratricide of that prince by destroying one another with their own arms. This was going very far back in order to remove the idea of the real cause of their present calamities.—*Agunt.* "Harass."—18. *Scelusque fraternæ necis.* The guilt of Romulus in slaying his brother Remus.—19. *Ut.* "Ever since."—20. *Sacer nepotibus.* "Fatal to posterity." Compare the explanation of the scholiast, as cited by Zeune, "*Quem suo cruore expiaturi erant.*"

EPODE 9. Written when the news of the victory at Actium was first received at Rome. The bard addresses his patron, then at the scene of action.

1—15. 1. *Repostum Cæcubum ad festas dapes.* "Cæcuban wine reserved for joyous feasts." Consult note on Ode 1. 20. 9.—3. *Sub alta domo.* "Beneath thy stately abode." Consult note on Ode 3. 29. 10.—*Sic Jovi gratum.* "So is it pleasing to Jove," i. e. in doing this, we shall be performing an act agreeable to Jove, the guardian of our empire.—4. *Beate.* This epithet has reference to the opulence of Mæcenas, to his lofty abode on the Esquiline, (*alta domus,*) his beautiful gardens, &c.—5. *Sonante mixtum tibiis,* &c. "While the lyre sends forth a strain intermingled with the music of flutes, that uttering the Dorian, these the Phrygian mood." With *hac* understand *sonante;* with *illis, sonantibus.* The music of the lyre and the flute are to succeed each

other alternately, the strains of the former are to be grave and severe, such being the character of the Dorian mood, the music of the flutes, on the other hand, is to be of a wild and bacchic character, in accordance with the Phrygian mood.—7. *Actus cum freto Neptunius dux.* "When the Neptunian chief, driven from the Sicilian strait." The allusion is to Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea.—10. *Servis amicus perfidis.* According to *Dio Cassius*, (48. 19.) the number of fugitive slaves, who went over to Pompeius, was so great, that the Vestal Virgins were accustomed, during the performance of sacred rites, to offer up prayers for a cessation of this evil.—11. *Romanus.* The allusion is to the Romans in the army of Antony.—12. *Emancipatus feminæ.* "Subjected as a voluntary slave to a woman." The reference is to Cleopatra.—13. *Fert vallum et arma miles*, &c. "Bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardy enough to endure the toils of military service, can, at the same time, be so wanting in spirit, as to yield obedience to the orders of eunuchs. The allusion, in the words *fert vallum*, is to that part of Roman discipline, which compelled each soldier to carry, among other things, a certain number of stakes (usually three or four) to be used in encamping.—*Spadonibus.* The allusion seems to be principally to the eunuch Mardion, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs, (ᾧ δὴ τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας. *Plut. Vit. Ant. c.* 60.—*vol.* 6. *p.* 132. *ed. Hutten.*)—15. *Turpe conopium.* "A vile Egyptian canopy." The *conopium* was a canopy, curtain, or veil of net-work, used for the purpose of keeping off gnats and flies. It was principally employed by the Egyptians, on account of the great number of these insects produced by the marshes of the Nile. The scholiast, in his explanation of the term, furnishes us with its etymology: "*Genus retis ad muscas et culices*, (κώνωπας) abigendos, quo Alexandrini potissimum utuntur propter culicum *illic* abundantiam." To a genuine Roman spirit the use of such an article appeared degrading effeminacy.

17—22. 17. *Ad hoc frementes*, &c. "Indignant at this spectacle, two thousand Gauls turned about their steeds, bidding Cæsar hail." The poet evidently alludes to the defection of Deiotarus and Amyntas, two leaders of the Gallo-Græcians, or Galatians, who went over to Augustus a short time previous to the battle of Actium. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth.—*Verterunt.* The penult is here shortened by Systole, as it is called.—19. *Hostiliumque navium portu latent*, &c. "And the sterns of hostile ships, impelled towards the left, lie concealed in the harbour." In order to understand clearly this somewhat obscure passage, we must bear in mind, that the present piece was written before any very definite particulars respecting the battle of Actium had reached the capital. The poet, therefore, exercises some license on the occasion, and supposes that a division of Antony's fleet, equally indignant with the Gallic horsemen, retired from the fight into the harbour, and, in order that their defection might be less apparent, rowed their vessels astern, or impelled them into the harbour stern foremost. (Compare the Greek expression, πρύμναν κρούεσθαι, and *Valckenaer, ad Herodot.* 8. 84.) In executing this movement they would have necessarily to move towards the left, as Antony's fleet was drawn up on the right and facing Italy.—21. *Io Triumphe!* &c. The poet, personifying Tri-

umph, addresses it as a god, and complains of its tardy approach. The idea intended to be conveyed by the whole passage from the present line to the 28th, both inclusive, is simply as follows: When shall we celebrate the triumph due to this most glorious victory, a triumph to be ranked far before both that of Marius over Jugurtha, and that of Scipio, for the overthrow of Carthage?—*Aureos currus.* Alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.—22. *Intactas boves.* The Roman triumphs always ended with a sacrifice to Jove, and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. With *intactas*, therefore, we must understand *juga*.

23—38. 23. *Nec Jugurthino parem*, &c. "Thou didst neither bring back a leader equal to him from the war of Jugurtha, nor Africanus, unto whom valour reared a monument upon the ruins of Carthage," i. e. Marius did not return with equal glory from the subjugation of Jugurtha, nor the younger Africanus from the destruction of Carthage.—27. *Punico lugubre mutavit sagum.* "Has changed his purple robe for one of mourning." An hypallage, for *mutavit Punicum sagum lugubri* sago. The Roman *sagum* was properly a military robe: here, however, the term is taken in a more extended sense. The allusion in the text is to Antony, and the epithet *Punico* may either refer simply to the colour of his *paludamentum*, or general's robe, or else, what appears preferable, may contain a general censure on the previous luxury and splendour of his attire.—29. *Aut ille centum nobilem*, &c. This passage would seem to confirm the truth of the remark made in a previous note, (*v.* 19.) that no accurate accounts had as yet reached the capital, either respecting the details of the fight itself, or the ulterior movements of Antony.—30. *Ventis non suis.* "With unpropitious winds."—31. *Excitatus Noto.* "Agitated by the blast of the South." As regards the Syrtes, consult note on Ode 1. 7. 22.—33. *Capaciores affer huc*, &c. The joy of Horace was too lively, as Dacier remarks, to wait the return of Mæcenas. He celebrates the victory the moment he receives the news, and he thinks his apprehensions for the safety of Octavianus ought now to cease, for it was not known at Rome, that he intended to complete his conquest by pursuing Antony, and exposing himself to new dangers.—35. *Fluentem nauseam.* "The rising qualm."—37. *Rerum.* "For the interests."—38. *Lyæo.* Consult note on Ode 1. 22. 4.

EPODE 10. Addressed to Mævius, a contemptible poet of the day, who was on the eve of embarking for Greece. The bard prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him.—This Mævius is the same with the one to whom Virgil satirically alludes in his 3d Eclogue (*v.* 90.) "*Qui Bavium non odit, amet tua carmina Mævi.*" He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

1—24. 1. *Mala soluta*, &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the fetid Mævius."—2. *Olentem.* Compare the explanation of Mitscherlich: "*Hircini odoris hominem.*" Rutgersius (*Lect. Venus.* 10. 10.) thinks, that this epithet is rather meant to be applied to the character of Mævius as a poet, and to his affectation of obsolete words. There is far more of

bitter satire, however, in *olentem*, if considered as a personal allusion.—3. *Utrumque latus.* "Each side of her." Understand *navis*.—4. *Auster.* The poet enumerates the winds *Auster*, *Eurus*, and *Aquilo*, in order to convey a livelier image of a tempest, by the contending together of these opposing blasts.—5. *Niger rudentes Eurus*, &c. "May the dark south-east wind scatter her rigging and her shivered oars in the sea turned up from its lowest depths."—7. *Quantus.* "With as great fury as," i. e. with all the fury it has, when, &c.—8. *Trementes.* "Waving to and fro beneath the blast."—9. *Sidus amicum.* "The star friendly to mariners." The allusion is to the Dioscuri. Consult note on Ode 1. 3. 2.—10. *Orion.* Consult note on Ode 3. 27. 17.—12. *Quam Græia victorum manus*, &c. The poet alludes to the destruction by Minerva, of the vessel that bore the Oilean Ajax, and to the shipwreck of the Grecian fleet off the promontory of Caphareus in Eubœa.—16. *Pallor luteus.* Consult note on Ode 3. 10. 14.—18. *Aversum ad Jovem.* "To unpropitious Jove."—19. *Ionius udo*, &c. "When the Ionian sea, roaring with the blasts of the rainy South." The term *sinus*, here applied to the Ionian sea, has reference to its being bent into numerous gulfs. In strict geographical language, however, the expression *Ionius sinus*, about the time of Horace, denoted merely a part of the Adriatic.—21. *Opima quod si*, &c. The poet vows a sacrifice to the Tempests, if the corpse of the shipwrecked Mævius, cast unburied on the shore, become the prey of birds. Some commentators refer the expression *opima præda* to corpulence of person on the part of Mævius. This, however is mere conjecture. The words may with more propriety, be rendered, "a dainty prey."—24. *Tempestatibus.* The ancients were accustomed to sacrifice a black lamb to the Storms and Tempests, and a white one to the Western wind.

Epode 11. Addressed to Pectius.

5—15. 5. *December.* Put by Synecdoche for *annus*.—6. *Silvis honorem decutit*, "Shakes their leafy honours from the woods."—8. *Fabula quanta fuit.* "What a subject of conversation I have been."—*Conviviorum et pœnitet*, &c. "It repents me too of those entertainments, at which dejection and silence discovered the lover, and the sigh heaved from the depth of my heart."—11. *Contrane lucrum*, &c. "A candid and an honest heart, in one of scanty means, is to avail nothing then against the love of gain." The train of ideas in this whole passage, is as follows: Thou, O Pectius, must remember, how I once complained to thee, when wine had disclosed the secrets of my breast; how I lamented that my sincere and constant affection seemed of no value in the eyes of Inachia, because fortune had not blessed me with abundant means, while, eager for gain, she sought only after wealthy admirers.—13. *Simul calentis inverecundus deus*, &c. "As soon as the god, who drives away false shame from the breast, had removed from their place the secrets of my heart, warming under the influence of cheering wine." The epithet *inverecundus*, applied here to Bacchus, is well explained by Mitscherlich: "*Qui verecundiam abstergit, tacenda proloqui jubet.*" As regards *calentis*, we must, in a literal translation, understand with it *mei*, ("the secrets of *me* warming," &c.)—15. *Quod si meis*, &c. "But if indignation, no longer to be repressed, rage in my bosom, so as to scatter to the winds these useless remedies, in no respect alleviating my cruel wound, my shame, being removed, shall cease to vie with unequal rivals," i. e. I shall no longer blush at yielding the

prise to wealthier rivals. The *fomenta*, of which the poet speaks, are the hopes which he had all along entertained that Inachia would at length be sensible of the superior value of his affection. With this hope he was consoling himself, until at length, his indignation at her neglect could no longer be repressed, and he resolved to abandon her forever.

19—22. 19. *Ubi hæc severus*, &c. "When, with firm resolve, I had made these declarations in thy presence." As regards the meaning which *laudare* here bears, compare the remark of *Aulus Gellius* (2. 6.) "Laudare *significat, prisca lingua, nominare appellareque.*" Hence this verb is frequently used (especially in the editorial Latinity of modern times) in the sense of "to mention," "cite," "quote," "call by name," &c. Some editors make the meaning of *ubi hæc laudaverem* to be: "when I had applauded myself for this resolution." Such an interpretation is not correct. —*Te palam.* The ablative here depends on *palam*, which has the force of a preposition. This is far, however, from being an ἅπαξ λεγόμενον, as some critics seem to think. Other examples of a similar usage are as follows: *Livy*, 6. 14: "*palam populo.*" *Ovid. A. A.* 2. 549: *Trist.* 5. 10. 49: "*me palam.*" *Auct. Cons. ad Liv.* (*in Ovid.*) 442: "*palam omnibus,*" and *Liv.* 25. 18, where Gronovius retains *omnibus*, but Drakenborch rejects it.—20. *Jussus.* Understand *a te.*—*Ferebar incerto pede.* "I was carried with wavering foot-step." The poet's resolution soon fails, and, on endeavouring to reach his own home, in compliance with the admonition of his friend, he finds himself once more at the gate of Inachia. Some commentators make *incerto pede* refer to the uncertain footsteps of an angry and agitated man: this however, is decidedly inferior.—22. *Quibus lumbos et infregi latus.* "On which I once bruised my loins and side."

Epode 13. Addressed to a party of friends, with whom the poet wishes to spend a day of rain and storm amid the joys of wine. He exhorts them to seize the present hour, and to dismiss the future from their thoughts. To add weight to this Epicurean maxim, the authority of the Centaur Chiron is adduced, who advises the young Achilles, since fate had destined him for a short career, to dispel his cares with wine and song.

1—6. 1. *Horrida tempestas cœlum contraxit.* "A gloomy tempest has condensed the skies."—2. *Deducunt Jovem.* "Bring down the upper air." By *Jupiter* is here meant the higher part of the atmosphere, (*æther.*) The ancients considered rain as the air dissolved.—*Siluæ.* A Diæresis, on account of the metre, for *silvæ.*—3. *Rapiamus, amici*, &c. "My friends, let us seize the opportunity which this day presents."—5. *Obducta solvatur fronte senectus.* "Let the clouded brow of sadness be relaxed." Literally: "let sadness, with clouded brow, be relaxed." *Senectus* does not here mean age, but "*sadness*" or "melancholy." Compare the scholium of Porphyrion: "*Senectutem pro gravitate ac severitate accipe.*"—6. *Tu vina Torquato move*, &c. The poet, eager for the expected entertainment, imagines his friends already present, and, addressing himself to one of the party supposed to be assembled, exclaims: "Do thou produce the wine, pressed when my Torquatus was consul." The force of *move*, in this passage, is best explained on the principle that this was to be a feast of contribution, and that Horace calls first upon him who was to furnish the wine." The wine to be drunk on this occasion, is that which had been made in the year when L. Manlius Torquatus was consul. Consult note on Ode, 3. 21. 1.

7—16. 7. *Cætera mitte loqui.* "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of his friend.—*Deus hæc fortasse benigna*, &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state.—8. *Achæmenio.* Consult note on Ode, 3. 1. 44.—*Cyllenea.* The lyre is here called "Cyllenean," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Achia.—11. *Nobilis Centaurus.* Chiron.—*Alumno.* Achilles.—13. *Assaraci tellus.* "The land of Assaracus," i. e. Troy. Assaracus, son of Tros, was one of the ancient monarchs of Troy.—15. *Curto subtemine.* "By a short thread." The common lection, *certo subtemine*, ("by a thread that fixes thy destiny,") is far inferior. The term *subtemen* means properly the *woof* or *weft*, i. e. the threads inserted into the warp.—18. *Deformis ægrimoniæ*, &c. "The sweet soothers of disfiguring melancholy."

EPODE 14. Horace had promised to address an Iambic poem to his patron Mæcenas. Having neglected, however, to fulfil his word, he met with a gentle reproach from the latter, and now seeks to excuse the omission by ascribing it to the all-engrossing power of love.

1—13. 1. *Mollis inertia*, &c. The order of construction is as follows: *Candide Mæcenas, occidis sæpe rogando, cur mollis inertia diffuderit tantam oblivionem inis sensibus, ut si traxerim, arente fauce, pocula ducentia Lethæos somnos.*—3. *Pocula Lethæos ducentia somnos.* "Cups that bring on Lethean slumbers," i. e. the waters of Lethe.—4. *Arente fauce.* "With parched throat." Equivalent to *avide.*—6. *Deus.* Alluding to the god of love.—*Nam.* Elliptical. The connection is as follows: No effeminate indolence, no forgetfulness like that produced by the waters of Lethe, is to blame; "*for* a god, a god forbids me," &c.—8. *Ad umbilicum adducere.* "To bring to an end." Among the Romans, when a book or volume was finished, it was rolled around a taper stick, made of cedar, box, ivory, or the like, and called *umbilicus* from its being in the middle when the work was rolled around it. The poets generally use the plural form of this word, in allusion to the parts which projected on either side of the book: the two extremities were called *cornua.* Some, however, suppose that by *umbilici* are meant balls or bosses, placed at either end of the stick. Whatever the true solution of this point may be, for it is certainly involved in some doubt, the meaning of the phrase *ad umbilicum adducere*, will still be the same, viz. "to bring to an end," "to finish," &c.—12. *Non elaboratum ad pedem.* "In careless measure."—13. *Quod si non pulchrior ignis*, &c. "But if no brighter fire kindled besieged Ilium, rejoice in thy happy lot," i. e. if thy Lycimnia is as fair as the Grecian Helen, whose beauty caused the siege and the conflagration of Troy, then art thou, Mæcenas, a happy man.

EPODE 15. The bard complains of the faithless Nesera.

1—23. 2. *Inter minora sidera.* Compare Ode 1. 12. 47. "*Velut inter ignes Luna minores.*"—4. *In verba mea.* "To the form of words which I dictated." *Jurare in verba alicujus*, is to swear according to a form prescribed by another, who goes over the words before us, and is hence said *præire verbis.*—*Intonsosque agitaret*, &c. "And the breeze should

agitate the unshorn locks of Apollo." A beautifully poetic expression for "*dum Apollo juventute gauderet.*" One of the most conspicuous attributes of Apollo was unfading youth. Consult note on Ode 1. 21. 2.—11. *Dolitura mea*, &c. "Destined deeply to grieve at my firmness of resolve."—12. *Viri.* Compare *Terence, Eunuch.* 1. 1. 21. "*Sentiet* (sc. Thais) *qui vir siem*," and again, 1. 2. 74. "*Eu noster! laudo, tandem perdoluit: vir es.*"—15. *Nec semel offensæ*, &c. "Nor will my determination yield to thy beauty when once it has become odious in my eyes," i. e. if I once hate thee for thy perfidy, that hatred will be lasting.—16. *Si certus intrarit dolor.* "If a firm and indignant resolution shall have once entered my breast."—18. *Superbus.* "Exulting."—20. *Pactolus.* A river of Lydia, fabled to have golden sands.—21. *Fallant.* For *lateant.* —*Renati.* "Who again and again sprang up into existence." Consult note on Ode 1. 28. 10.—23. *Nivea.* Consult note on Ode 3. 20. 15.

EPODE 16. The Republic, as Sanadon remarks, had been violently agitated by civil commotions for almost sixty years, beginning with the days of Marius and Sylla. A fresh scene of bloodshed was now approaching, and the quarrel between Octavianus and Antony threatened the Roman world with a general dissolution. A battle was expected, and that battle was to decide, as it were, the fate of the universe. An event of such deep interest engrossed the minds of men. A feeling of uncertainty, as to the issue of the contest, filled them with alarm, and a remembrance of the preceding wars collected into one point of view all the horrors which they had produced. The poet, amid these scenes of terror, composed this Epode. He proposes to the Romans a desertion of their country, and a retreat to the Fortunate Islands, where the gods promised them a more tranquil, and a happier life. To confirm this advice, the example of the Phocæans is cited, who abandoned their native city rather than live under the dominion of Cyrus, and bound themselves by a common oath never to return.

1—13. 1. *Altera jam teritur*, &c. "A second age is now wasting away in civil wars." By this second age is understood the period which intervened between the death of Cæsar and the contest of Octavianus and Antony. The first age extended from the entrance of Sylla into Rome with an armed force to the death of Cæsar. If we make the present epode to have been written A. U. C. 721, the whole antecedent period here referred to would be 56 years; and, if we allow, as is commonly done, 30 years to an *ætas* (or γενεὰ) the "second age" was within four years of its completion.—2. *Ipsa.* "Of her own accord." Equivalent to the Greek αὐτή.—3. *Quam neque finitimi*, &c. The order of construction is as follows: Nos, *impia ætas, devoti sanguinis, perdemus* eam *civitatem, quam neque*, &c.—3. *Marsi.* The poet assigns the first place to the Marsic, or Social War, as most fraught with danger to the Republic.—4. *Minacis aut Etrusca*, &c. Alluding to the efforts of Porsena in behalf of the banished Tarquins, and the siege which Rome in consequence underwent.—5. *Æmula nec virtus Capuæ.* "Nor the rival strength of Capua." The allusion, in the text, appears to be to the bearing of Capua after the overthrow of Cannæ, when, as it would seem from Livy, she aimed at the empire of all Italy. Compare *Livy*, 23. 6.—*Spartacus.* Consult note on Ode 3. 14. 19.—6. *Novisque rebus infidelis Allobrox.* "And the Allobroges, faithless in their frequent commotions," i. e. displaying their faithless character in their numerous se-

dition. The Allobroges were situate in the southern part of Gaul, between the Rodanus (*Rhone*) and Isara (*Isere.*)—6. *Cærulea pube.* "With its blue-eyed youth." Compare the description given by Tacitus (*Germ.* 4.) of the Germans: "*Habitus corporum . . . . idem omnibus; truces et cærulei oculi, rutilæ comæ, magna corpora.*" The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones. —9. *Devoti sanguinis.* "Of devoted blood," i. e. whose blood is devoted to destruction as a punishment for our father's crimes.—10. *Barbarus.* Alluding to the barbarian nations which formed part of the forces of Antony.—*Et urbem eques*, &c. "And the horsemen strike our city with sounding hoof," i. e. ride insulting over the ruins of fallen Rome.—13. *Quæque carent ventis*, &c. "And insolently scatter the bones of Romulus, which lie concealed from winds and suns, (unlawful to be beheld!") The sanctity of sepulchres was always guarded by the strictest laws, and their sacred character was founded on the circumstance of their being dedicated to the Manes. The tombs of the founders of cities were regarded as particularly entitled to veneration, and it was deemed a most inauspicious omen, if the remains contained in them were, by accident, or in any other way, exposed to view.

15—37. 15. *Forte quid expediat*, &c. "Perhaps, ye all in common, or else the better portion, are enquiring of yourselves, what is best to be done, in order to avert these dreadful calamities." By the expression *melior pars* are meant those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.—17. *Phocæorum velut profugit*, &c. "As the people of Phocæa fled, bound by solemn imprecations: as they abandoned," &c. The Phocæans, a people of Ionia, rather than submit to the power of Cyrus, abandoned their city, binding themselves by an oath, and by solemn imprecations, not to return before a mass of burning iron, which they threw into the sea, should rise to the surface. —25. *Sed juremus in hæc.* Understand *verba*, and compare Epode 15. 4. The oath of the Phocæans is here imitated, excepting that stones are substituted for iron.—*Simul imis saxa renarint*, &c. "That we shall be permitted to return, whenever these stones shall rise from the bottom of the sea, and swim back to the surface of the water."—27. *Domum.* "To our country."—*Quando Padus Matina laverit cacumina.* "When the Po shall wash the Matinian summits," i. e. When the Po, in the north, shall wash the summits of Mount Matinus in Calabria, near the south-eastern extremity of Italy. Near this mountain was the town of Matinum.—29. *Prorumperit.* "Shall burst forth."—30. *Monstra junxerit.* "Shall form unnatural unions."—31. *Ut.* "So that."—33. *Credula.* "Persuaded of their safety."—34. *Lævis.* "Become smooth," i. e. become smooth as a fish, from having been rough and shaggy.—35. *Hæc execrata.* "Having sworn to the performance of these things, under solemn imprecations."—37. *Aut pars indocili melior grege.* "Or that portion which is wiser than the indocile crowd."—*Mollis et exspes inominata*, &c. "Let the faint-hearted and desponding press these ill-omened couches," i. e. continue to dwell in this city of gloomy auspices. The epithet *mollis* applies to those who want spirit and manly daring to brave the dangers of the sea, while by *exspes* those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39—58. 39. *Muliebrem tollite luctum.* The poet adjures those whom he supposes to be about to abandon their country along with him, to leave it as men, and to shed no tears, and indulge in no womanish grief,

on the eve of their departure.—40. *Etrusca præter et volate litora.* Their course is first to lie through the *mare Tyrrhenum*, after leaving which they are to make for the main ocean.—41. *Nos manet Oceanus circumvagus.* "The circumambient Ocean awaits us." The epithet *circumvagus* is here equivalent to the Homeric ἀψόῤῥοος.—*Arva, beata petimus arva*, &c. "Let us seek the fields, the blessed fields, and the rich isles," &c. The poet advises his countrymen to seek the Fortunate isles of the ocean. These are generally supposed to have been identical with the modern *Canaries*. It is more than probable, however, that they were merely a part of the group.—43. *Reddit ubi Cererem*, &c. "Where the earth, though untouched by the plough, yields its annual produce, and the vines, though unpruned, ever flourish."—46. *Suumque pulla*, &c. "And the dark fig graces its own tree," i. e. the natural or ungrafted tree. The epithet *pulla* alludes to the colour of the fig when ripe.—48. *Crepante pede.* "With rustling footstep," i. e. with a pleasing murmur.—50. *Amicus.* A pleasing reference to the kind and friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.—53. *Nulla nocent pecori contagia.* Alluding to the salubrity of the atmosphere.—*Nullius astri æstuosa impotentia.* "The scorching violence of no star." Consult note on Ode 3. 13. 19. and 1. 17. 17.—55. *Ut neque largis*, &c. "How neither rainy Eurus wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles, (*Od.* 4. 566. *seqq.*)—58. *Utrumque temperante.* "Controlling each extreme," i. e. of rainy cold and scorching heat.

59—65. 59. *Non huc Argoo*, &c. "The pine sped not hither its way with an Argoan band of rowers," i. e. the Argoan pine (the ship Argo) never visited these happy regions to introduce the corruptions of other lands. The allusion is to the contagion of those national vices which commerce is so instrumental in disseminating—60. *Impudica Colchis.* Alluding to Medea, and her want of female modesty in abandoning her home.—61. *Cornua.* "Their sail-yards." Literally, "the extremities of their sail-yards," *antennarum* being understood.—62. *Laboriosa cohors Ulixei.* "The followers of Ulysses, exercised in hardships," i. e. Ulysses and his followers schooled in toil.—63. *Jupiter illa piae*, &c. "Jupiter set apart these shores for a pious race, when he stained the golden age with brass; when, after this, he hardened with iron the brazen age," i. e. when the brazen and the iron had succeeded to the golden age. The verb *secrevit*, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension.—65. *Quorum piis secunda*, &c. "From which age of iron, an auspicious escape is granted to the pious, according to the oracle which I pronounce."—With *quorum* understand *saeculorum*.—The language of the poet is here based upon the custom, followed in the most ancient times, of leading forth colonies under the guidance of some diviner or prophet, after the oracle had been duly consulted and its will ascertained.

EPODE 17. A pretended recantation of the 5th Epode, to which succeeds the answer of Canidia, now rendered haughty and insolent by success. The submission of the bard, however, and the menaces of the sorceress, are only irony and satire, so much more severe and violent as they are more disguised.

1—7. 1. *Effossi do manus scientiæ.* "I yield submissive to thy mighty art," i. e. I acknowledge and submit to thy power, mighty sorceress. The expression *do manus* is figurative, and is used commonly to denote the submission of the vanquished to the victors on the field of battle.—2. *Regna per Proserpinæ,* &c. "By the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity, and by thy books of enchantments," &c. The poet here adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.—5. *Defixa.* "Bound by thy incantations to obey." The verb *defigo* is peculiar in this sense to magic rites. Hence it frequently answers to our verb, "to bewitch."—7. *Citumque retro solve,* &c. "And turn backward, turn, thy swift-revolving wheel." The *turbo,* equivalent to the Greek ῥόμβος, was a species of wheel, much used in magic rites. A thread or yarn was attached to it, which began to wind around, on the wheel's being made to revolve, and, as this process was going on, the individual, who was the subject of the ceremony, was supposed to come more and more under the power of the sorceress. Horace, therefore, entreats Canidia to turn her magic wheel backward, and untwine the fatal thread, that he may be freed from the spell in which she had bound him.

8—23. 8. *Movit.* Understand *ad misericordiam.* The poet heightens the ridicule of the piece, by citing Achilles and Circe, as examples of imitation for the worthless Canidia.—*Nepotem Nereium.* Achilles.—*Telephus.* A king of Mysia, who led an army against the Greeks when they had landed on his coasts, and was wounded, and afterwards cured, by Achilles. —11. *Unxere matres Iliæ,* &c. "The Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," &c. The idea intended to be conveyed is, that the Trojan matrons were enabled to perform the last sad offices to the corpse of Hector, in consequence of the relenting of Achilles at the supplications of Priam.—14. *Pervicacis Achillei.* "Of Achilles, however inflexible." Compare Ode 1. 6. 6.—15. *Setosa duris,* &c. "Divested their bristly limbs of the hard skins of swine," i. e. ceased to be swine. An allusion to the fable of Circe, and the transformation of the followers of Ulysses into swine, as well as to their subsequent restoration by the sorceress, on the interference of the chieftain of Ithaca.—17. *Tunc mens et sonus,* &c. "Then reason and speech glided back, and their former expression was gradually restored to their looks." The term *relapsus* (the zeugma in which must be noted,) beautifully describes as it were to the eye the slow and gradual nature of the change.—19. *Dedi satis superque,* &c. "Enough and more than enough have I been tormented by thee."—22. *Reliquit ossa pelle amicta lurida.* "Has left behind only bones covered over with a livid skin," i. e. has left me a mere skeleton.—23. *Tuis capillus albus,* &c. "My hair is become white by the force of thy magic herbs." The poet ascribes this to the effect produced on his mind and feelings by the incantations of the sorceress, and not, as Gesner supposes, to any unguent actually applied by her to his locks.

25—41. 25. *Est.* "Is it allowed me." An imitation of the Greek usage, by which ἔστι, *est,* is put for ἔξεστι, *licet.*—26. *Levare tenta,* &c. "To relieve by respiration my distended lungs."—27. *Negatum.* "What I once denied." Understand *a me.*—28. *Sabella pectus increpare carmina,* &c. "That Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here very pleasantly applies to human beings what was thought, in the popular belief, to happen mere-

ly to snakes. The Sabellians and Marsi were famed for their skill in magic. By the former are here meant the Sabines generally. Consult note on Ode, 3. 6. 36.—33. *Tu, donec cinis*, &c. "A living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds."—36. *Quod stipendium.* "What atonement."—39. *Centum juvencis.* "With a hecatomb of bullocks."—*Mendaci lyra.* "On the lying lyre," i. e. on the lyre which will celebrate thee, a shameless woman, as the ornament of thy sex.—41. *Perambulabis astra sidus aureum.* "Thou shalt proudly move, a brilliant constellation, amid the stars," i. e. my verses will raise thee to the stars of heaven. The verb *perambulo* carries with it the idea of a proud and boastful demeanour.

42—50. 42. *Infamis Helenæ Castor*, &c. "Castor, offended at the treatment of the defamed Helen," &c. An allusion to the story related of the poet Stesichorus. Having defamed Helen in some injurious verses, he was punished with blindness by her brothers, Castor and Pollux. On the bard's publishing a recantation, they restored him to sight. —45. *Potes nam.* Equivalent to the Greek δύνασαι γάρ, and a usual form of expression in prayers and addresses to the gods.—46. *O nec paternis*, &c. "O thou that art disgraced by no paternal stains." There is a great deal of bitter satire in this negative mode of alluding to the pretended fairness of Canidia's birth.—47. *Nec in sepulcris pauperum*, &c. "And art pot skilled, as a sorceress, in scattering the ninth-day ashes amid the tombs of the poor," i. e. and knowest not what it is to go as a sorceress amid the tombs of the poor, and scatter their ashes on the ninth day after interment. The ashes of the dead were frequently used in magic rites, and the rules of the art required, that they must be taken from the tomb on the ninth day after interment, (not, as some without any authority pretend, on the ninth day after death.) The sepulchres of the rich were protected against this profanation by watches, (Compare *Dorville, ad Charit. p.* 428. *ed. Lips.*), and the sorceresses were therefore compelled to have recourse to the tombs of the poor.—49. *Hospitale pectus.* "A compassionate bosom."—*Puræ.* "Unstained with guilt," i. e. thou stealest no boys whom thou mayest kill with lingering hunger. Compare Epode 5.—50. *Tuusque venter Pactumeius.* Understand *erat.* "And Pactumeius, too, was actually given by thee to the world," i. e. and Pactumeius, whom men suspect thee to have stolen from another parent, is indeed the fruit of thine own womb.

54—62. 54. *Non sæva nudis*, &c. "The wintry main lashes not, with swelling surge, rocks more deaf to the cry of the naked mariners than I am to thine."—56. *Inultus ut tu riseris*, &c. "For thee to divulge and ridicule with impunity the mysteries of Cotytto, the rites of unbridled love?" If deemed necessary, an ellipsis of *egone patiar* may be here supplied. Cotytto was the goddess of impure and unrestrained indulgence. Canidia calls her own magic rites by the name of *Cotyttia*, because their object was to bring back Varus to her. Compare Epode 5.—58. *Esquilini pontifex venefici*, &c. "And, as if thou wert High Priest of the magic rites on the Esquiline hill, to fill the city with my name unpunished," i. e. as if thou wert called to preside over the incantations and secret rites which we perform on the Esquiline hill amid the graves of the poor. Compare note on verse 47th of this Epode, and on Ode 3. 29. 10.—60. *Quid proderat ditasse*, &c. "Of what advantage was it to me, to have enriched Pelignian sorceresses, or to have mixed a speedier portion?" i. e. what have I gained, by having paid Peligaian

sorceresses an extravagant sum for instructions in the magic art, or by having learnt to mix a more potent draught of love?—The Peligni were situated to the east of the Marsi, and like them, were famed for their magic skill. Consult note on Ode 3. 19. 8.—62. *Sed tardiora fata*, &c. "But a more lingering destiny than what thy prayers shall demand awaits thee. A painful existence is to be prolonged to thee, a miserable being, with this sole view, that thou mayest continually survive for fresh inflictions of torture." The idea intended to be conveyed is as follows: Thy entreaties for a cessation from suffering are fruitless. I will increase and prolong those sufferings to such a degree, that thou shalt pray to be released from them by a speedy death. That prayer, however, shall not be heard, and thou shalt live on only to be exposed every moment to fresh inflictions of torture.

65—81. 65. *Optat quietem*, &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus.—66. *Egens benignæ*, &c. On the punishment of Tantalus, consult note on Ode 2. 13. 37.—69. *Sed vetant leges Jovis.* The epic dignity of these words adds to the ridicule of the whole piece.—71. *Ense Nerico.* Consult note on Ode 1. 16. 9.—73. *Fastidiosa tristis ægrimonia.* "Afflicted with a sorrow that loathes existence."—74. *Vectabor humeris*, &c. "Then, as a rider, shall I be borne on thy hostile shoulders," i. e. then will I cruelly triumph over thee, my bitterest foe. The expression *vectabor equus humeris*, is intended as a figurative allusion to the pride and insolence of a conqueror. So *equitare, καθιππεύειν καθιππάζεσθαι*, &c.—75. *Meæque terra cedet insolentiæ.* "And the earth shall retire from before my haughty might," i. e. in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.—76. *Quæ movere cereas imagines possim.* "Who can give animation to waxen images." The witches of antiquity were accustomed to make small waxen images of the persons whom they intended to influence by their spells, and it was a prevailing article of popular belief, that, as the incantations proceeded, these images gave signs of animation, and that the sorceresses could perceive in their looks and manner the gradual effect of the magic charms that were acting on the originals.—77. *Curiosus.* The allusion seems to be to some occasion when the "prying" poet discovered Canidia in the midst of her sorceries.—80. *Desideriique temperare poculum.* "And mix a draught of love."—81. *Artis exitum.* "The effect of my art."

Secular Hymn. In the year of Rome 737, and when Augustus had consolidated the energies and restored the tranquillity of the Roman world, the period arrived for the celebration of the Secular Games. Among the directions given in the Sibylline books, for the due performance of these solemnities, a hymn, in praise of Apollo and Diana, to whom they were principally sacred, was ordered to be sung by a chorus of youths and maidens. The composition of this hymn, on the present occasion, was assigned by the emperor to Horace, and the production, which we are about to consider, was the result of his labours, forming a proud monument of talent, and one of the noblest pieces of Lyric poetry that has descended to our times. Apollo and Diana are invoked to perpetuate their favouring influence toward the Roman name. Thrice the chorus address them, and thrice the Roman Empire is confided to their care.

The *Sæculum* among the Romans, was properly a period of 110 years, and the Sæcular games should have been always celebrated after such an interval. The following table, however, of the periods when they were solemnised, will show that this rule was not much regarded.

The first were held A. U. C. 245, or 298.
The second, A. U. C. 330, or 408.
The third, A. U. C. 518.
The fourth, either A. U. C. 605, or 608, or 628.
The fifth, by Augustus, A. U. C. 736.
The sixth, by Claudius, A. U. C. 800.
The seventh, by Domitian, A. U. C. 841.
The eighth, by Severus, A. U. C. 957.
The ninth, by Philip, A. U. C. 1000.
The tenth, by Honorius, A. U. C. 1157.

2—20. 2. *Lucidum cæli decus.* "Bright ornament of heaven."—4. *Tempore sacro.* "At this sacred season."—5. *Sibyllini versus.* The Sibylline verses, which have reference to the Sæcular Games, are preserved in *Zosimus*, (2. 6. *p.* 109. *seqq. ed. Reitemeier.*) They are also given in a more emended form by Mitscherlich.—6. *Virgines lectas puerosque castos.* The Sibylline verses directed, that the youths and maidens, which composed the chorus, should be the offspring of parents that were both alive at the time, i. e. should be *patrimi* and *matrimi*.—7. *Septem colles.* An allusion to Rome, and the seven hills on which it was built.—9. *Curru nitido diem qui*, &c. "Who with thy radiant chariot unfoldest and hidest the day, and arisest another and the same." The sun is here said to hide the day at its setting, and to arise on the morrow a new luminary with the new day, but in all its former splendour. —11. *Possis visere.* "Mayest thou behold."—13. *Rite maturos aperire partus*, &c. "Ilithyia, propitious in safely producing mature births, protect the Roman mothers."—16. *Genitalis.* Compare the explanation of Döring: "*Quæ gignentes seu puerperas ope sua levat, genituræ favet, et se propitiam præbet.*"—17. *Producas subolem.* "Increase our offspring." —*Patrum.* "Of the senate."—20. *Lege marita.* Alluding to the Julian law, "*De maritandis ordinibus*," holding out inducements for entering the married state, and imposing penalties on celibacy. The end of it was to promote population, and repair the loss occasioned by the carnage of the civil wars.

21—37. 21. *Certus undenos*, &c. "That the stated revolution of ten times eleven years may renew the hymns and sports, celebrated by crowds thrice in the bright season of day, and as often in the pleasing night." The Sæcular solemnities lasted three days and three nights. —25. *Vosque veraces cecinisse*, &c. "And do you, ye Fates, true in uttering what has been once determined, and what the fixed event of things confirms, join favourable destinies to those already past." The expression *veraces cecinisse* is a Græcism for *veraces in canendo*. *Dictum* is equivalent to *constitutum a fato*.—29. *Tellus.* The Earth is here addressed as one of the deities, to which sacrifices were ordered to be made, by the Sibylline verses.—30. *Spicea donet Cererem corona.* "Gift Ceres with a crown, made of the ears of corn." This was the usual offering to Ceres.—16. *Nutriant fetus et aquæ salubres*, &c. "And may refreshing rains, and salubrious breezes from Jove, nourish the productions of the fields."—33. *Condito telo* "With thine arrow hidden in the quiver."

~~86~~ - Book 3 Ode 26
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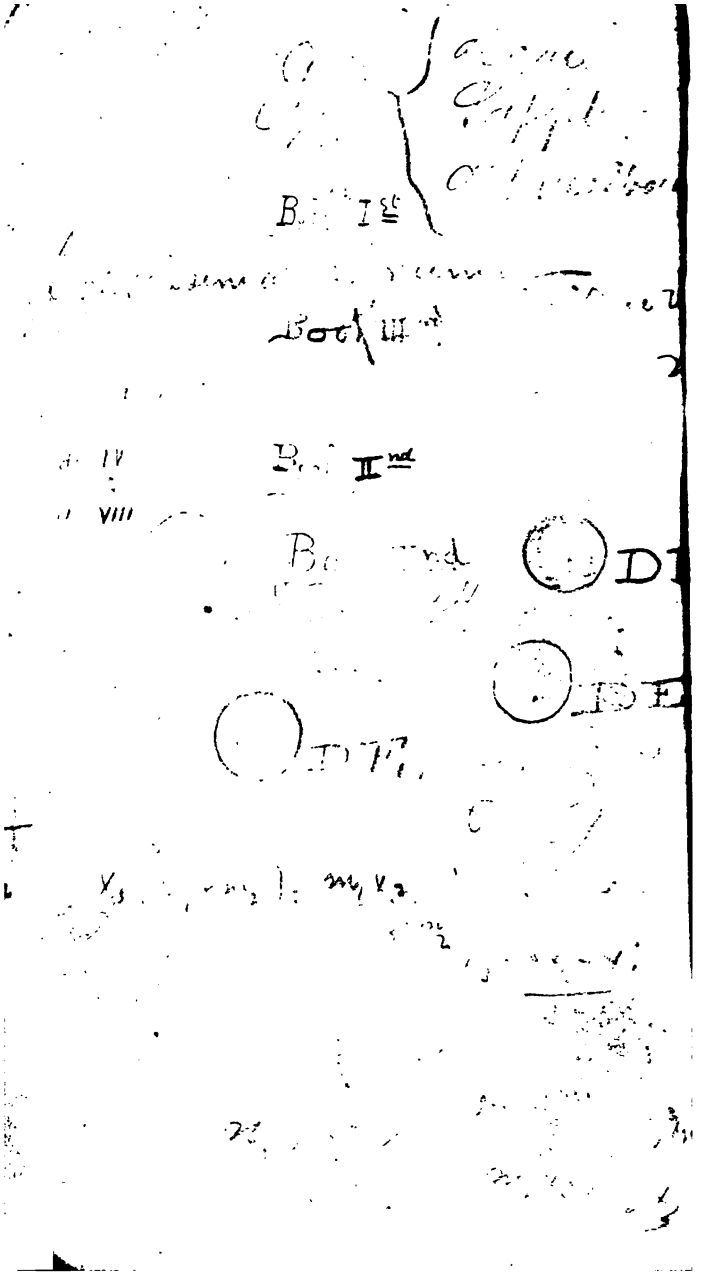
89 9
90 14
91 15
92 12
93 Carmen Saeculare
94 6
95 2 12
96 Satire 1 - 6 - 48 lines - [illegible]
97 Epistle 2-2 - 4 l - Romae - 10 lines
98 1-16 - [illegible] - 16 lines -
~~99~~ B. 3 - Ode 20
~~100~~ B. 3 ~~15~~



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